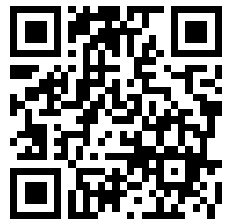


---

This is a reproduction of a library book that was digitized by Google as part of an ongoing effort to preserve the information in books and make it universally accessible.

Google™ books

<http://books.google.com>



past; From the per - ils of dy - - ing;

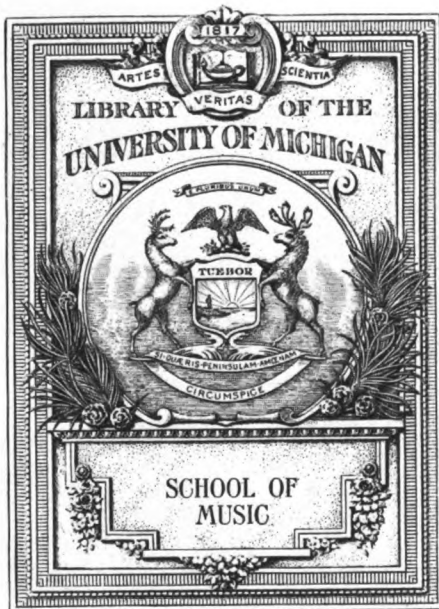
*molto espress.* From Thy frown and Thine ire; From the per - ils, the

- liv - er him, Lord, de - liv - er him. From an - y com - ply - ing, . . . comply - ing . . .

- liv - er him, Lord, de - liv - er him. From per - ils of dy - - ing, Or de -

# *The dream of Gerontius*

Edward Elgar, John Henry Newman









Music

M

2003

E41

D7

1910





UNIVERSITY SCHOOL OF MUSIC

W. Wallace - #16 & 7 also 8

HANDEL

NOVELLOS ORIGINAL OCTAVO EDITION

UNIVERSITY SCHOOL OF MUSIC

EDWARD ELGAR.

THE

DREAM OF GERONTIUS

THREE SHILLINGS & SIXPENCE.

LONDON NOVELLO & CO L<sup>TD</sup>

BACH

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

# THE NEW CATHEDRAL PSALTER

CONTAINING

## The Psalms of David

TOGETHER WITH

## THE CANTICLES

AND

## PROPER PSALMS FOR CERTAIN DAYS

EDITED AND POINTED FOR CHANTING

BY

COSMO GORDON LANG, D.D.

(ARCHBISHOP OF YORK).

HENRY SCOTT HOLLAND, D.Litt.

(CANON AND PRECENTOR OF ST. PAUL'S).

CHARLES H. LLOYD, M.A., Mus.D.

(PRECENTOR OF ETON).

GEORGE C. MARTIN, Mus.D.

(ORGANIST OF ST. PAUL'S).

		WORDS ONLY.					Cloth.	Red Basil.
							s. d.	s. d.
No. 51.	With Superimposed notes.	Demy 8vo	...	...	...	...	2 6	4 6
No. 61.	With Prosody signs.	Imperial 32mo	...	...	...	...	1 0	2 0
No. 62.	Ditto	Demy 8vo (large type)	...	...	...	...	2 6	4 6
No. 71.	With Varied type.	Imperial 32mo	...	...	...	...	1 0	2 0
No. 72.	Ditto	Demy 8vo	...	...	...	...	2 6	4 6

### NEW CATHEDRAL PSALTER CHANTS

		Paper.		Cloth.		Red Basil.	
		s. d.	s. d.	s. d.	s. d.	s. d.	s. d.
No. 81.	For Cathedral use, "The St. Paul's Cathedral Chant Book,"	...	...	...	...	...	...
	revised Edition	...	...	1 6	2 0	3 0	3 0
No. 81A.	Ditto	...	...	2 6	3 0	4 6	4 6
No. 82.	For Parish Church use, no Treble recitation note higher than D.	...	...	1 6	2 0	3 0	3 0
		...	...	2 6	3 0	4 6	4 6
No. 82A.	Ditto	...	...	2 6	3 0	4 6	4 6
No. 83.	For Village Church use, no Treble recitation note higher than C.	...	...	1 6	2 0	3 0	3 0
		...	...	2 6	3 0	4 6	4 6
No. 83A.	Ditto	...	...	2 6	3 0	4 6	4 6

### PSALTER AND CHANTS COMBINED.

No. 53.	With Superimposed notes	and Chant Book No. 81.	Demy 8vo	...	3 6	5 6
No. 54.	Ditto	and Chant Book No. 82.	Demy 8vo	...	3 6	5 6
No. 55.	Ditto	and Chant Book No. 83.	Demy 8vo	...	3 6	5 6
No. 63.	With Prosody signs	and Chant Book No. 81.	Demy 8vo	...	3 6	5 6
No. 64.	Ditto	and Chant Book No. 82.	Demy 8vo	...	3 6	5 6
No. 65.	Ditto	and Chant Book No. 83.	Demy 8vo	...	3 6	5 6
No. 73.	With Varied type	and Chant Book No. 81.	Demy 8vo	...	3 6	5 6
No. 74.	Ditto	and Chant Book No. 82.	Demy 8vo	...	3 6	5 6
No. 75.	Ditto	and Chant Book No. 83.	Demy 8vo	...	3 6	5 6

*The Clergy can be supplied with copies, in quantities of not less than 25, at 20 per cent. discount.*

**The "New Cathedral Psalter," though founded on the old Cathedral Psalter (all the editions of which are still in print), is a distinct book, and the two cannot be used together.**

LONDON: NOVELLO AND COMPANY, LIMITED.



NOVELLO'S ORIGINAL OCTAVO EDITION.

---

COMPOSED EXPRESSLY FOR THE BIRMINGHAM MUSICAL FESTIVAL, 1900.

---

THE  
DREAM OF GERONTIUS

BY

CARDINAL NEWMAN

SET TO MUSIC FOR

MEZZO-SOPRANO, TENOR, AND BASS SOLI, CHORUS AND  
ORCHESTRA

BY

Sir EDWARD <sup>William</sup> ELGAR.  
(Op. 38.)

---

PRICE THREE SHILLINGS AND SIXPENCE.

Paper boards, 4s.; cloth, gilt, 5s.

---

LONDON: NOVELLO AND COMPANY, LIMITED.

NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

---

*Copyright, 1900, by Novello and Company, Limited.*

*The right of Public Representation and Performance is reserved.*

THE DREAM OF GERONTIUS.

	s.	d.
Full Score. (English and German Words) .. .. .	63	0
Vocal Score .. .. . 8vo, paper cover	3	6
Ditto .. .. . paper boards	4	0
Ditto .. .. . cloth	5	0
Ditto (Choruses only.) Tonic Sol-fa .. .. .	1	6
Vocal Parts .. .. . each	1	6
Vocal Score. German Words by Julius Butts .. .. .	Mks.	6
Vocal Parts. Ditto ditto .. .. . each, Mks.	2	
Violin, 1st .. .. .	4	0
Violin, 2nd .. .. .	4	6
Viola .. .. .	4	6
Cello .. .. .	4	0
Double Bass .. .. .	3	0
Wind Parts .. .. .	52	6
Book of Words, with Analytical and Descriptive Notes, and 76		
Musical Examples, by A. J. JÄRGER .. .. .	1	0
Words only, per 100 .. .. .	25	0

MUSIC

M  
2003  
E41  
D7  
1910



# THE DREAM OF GERONTIUS.\*

## I.

GERONTIUS	...	...	...	...	...	<i>Tenor.</i>
ASSISTANTS	...	...	...	...	...	<i>Chorus.</i>
THE PRIEST	...	...	...	...	...	<i>Bass.</i>

### GERONTIUS.

JESU, MARIA—I am near to death,  
 And Thou art calling me; I know it now.  
 Not by the token of this faltering breath,  
 This chill at heart, this dampness on my  
 brow,—  
 (Jesu, have mercy! Mary, pray for me!)  
 'Tis this new feeling, never felt before,  
 (Be with me, Lord, in my extremity!)  
 That I am going, that I am no more.  
 'Tis this strange innermost abandonment,  
 (Lover of souls! great God! I look to Thee,)  
 This emptying out of each constituent  
 And natural force, by which I come to be.  
 Pray for me, O my friends; a visitant  
 Is knocking his dire summons at my door,  
 The like of whom, to scare me and to daunt,  
 Has never, never come to me before;  
 . . . . .  
 So pray for me, my friends, who have not  
 strength to pray.

### ASSISTANTS.

Kyrie eleison, Christe eleison, Kyrie eleison.  
 Holy Mary, pray for him.  
 All holy Angels, pray for him.  
 Choirs of the righteous, pray for him.  
 . . . . .  
 All Apostles, all Evangelists, pray for him.  
 All holy Disciples of the Lord, pray for him.  
 All holy Innocents, pray for him.  
 All holy Martyrs, all holy Confessors,  
 All holy Hermits, all holy Virgins,  
 All ye Saints of God, pray for him.

### GERONTIUS.

Rouse thee, my fainting soul, and play the  
 man;  
 And through such waning span  
 Of life and thought as still has to be trod,  
 Prepare to meet thy God.  
 And while the storm of that bewilderment  
 Is for a season spent,  
 And, ere afresh the ruin on me fall,  
 Use well the interval.

### ASSISTANTS.

Be merciful, be gracious; spare him, Lord.  
 Be merciful, be gracious; Lord, deliver him.  
 From the sins that are past;  
 From Thy frown and Thine ire;  
 From the perils of dying;  
 From any complying  
 With sin, or denying  
 His God, or relying  
 On self, at the last;  
 From the nethermost fire;  
 From all that is evil;  
 From power of the devil;  
 Thy servant deliver,  
 For once and for ever.  
 By Thy birth, and by Thy Cross,  
 Rescue him from endless loss;  
 By Thy death and burial,  
 Save him from a final fall;  
 By Thy rising from the tomb,  
 By Thy mounting up above,  
 By the Spirit's gracious love,  
 Save him in the day of doom.

\* By permission of the proprietors of the copyright.

The poem in its complete form is published by Messrs. Longmans, Green & Co., and may be obtained from them, or from all Booksellers, price, in cloth, 1s. net, paper covers, 6d.

12-22-48 FH

## GERONTIUS.

Sanctus fortis, Sanctus Deus,  
 De profundis oro te,  
 Miserere, Judex meus,  
 Parce mihi, Domine.  
 Firmly I believe and truly  
 God is Three, and God is One;  
 And I next acknowledge duly  
 Manhood taken by the Son.  
 And I trust and hope most fully  
 In that Manhood crucified;  
 And each thought and deed unruly  
 Do to death, as He has died.  
 Simply to His grace and wholly  
 Light and life and strength belong,  
 And I love, supremely, solely,  
 Him the holy, Him the strong.  
 Sanctus fortis, Sanctus Deus,  
 De profundis oro te,  
 Miserere, Judex meus,  
 Parce mihi, Domine.  
 And I hold in veneration,  
 For the love of Him alone,  
 Holy Church, as His creation,  
 And her teachings, as His own.  
 And I take with joy whatever  
 Now besets me, pain or fear,  
 And with a strong will I sever  
 All the ties which bind me here.  
 Adoration aye be given,  
 With and through the angelic host,  
 To the God of earth and heaven,  
 Father, Son, and Holy Ghost.  
 Sanctus fortis, Sanctus Deus,  
 De profundis oro te,  
 Miserere, Judex meus,  
 Mortis in discrimine.

I can no more; for now it comes again,  
 That sense of ruin, which is worse than  
 pain,  
 That masterful negation and collapse  
 Of all that makes me man.

. . . . .  
 . . . . . And, crueller still,  
 A fierce and restless fright begins to fill  
 The mansion of my soul. And, worse and  
 worse,  
 Some bodily form of ill  
 Floats on the wind, with many a loathsome  
 curse  
 Tainting the hallowed air, and laughs, and  
 flaps  
 Its hideous wings,  
 And makes me wild with horror and dismay.  
 O Jesu, help! pray for me, Mary, pray!

Some Angel, Jesu! such as came to Thee  
 In Thine own agony. . . . .  
 Mary, pray for me. Joseph, pray for me.  
 Mary, pray for me.

## ASSISTANTS.

Rescue him, O Lord, in this his evil hour,  
 As of old so many by Thy gracious power:—

Noe from the waters in a saving home;  
 (Amen.)

Job from all his multiform and fell distress;  
 (Amen.)

Moses from the land of bondage and despair;  
 (Amen.)

David from Golia and the wrath of Saul;  
 (Amen.)

. . . . . —So, to show Thy power,  
 Rescue this Thy servant in his evil hour.

## GERONTIUS.

Novissima hora est; and I fain would sleep.  
 The pain has wearied me. . . . Into Thy  
 hands,  
 O Lord, into Thy hands. . . .

## THE PRIEST AND ASSISTANTS.

Proficiscere, anima Christiana, de hoc mundo!  
 Go forth upon thy journey, Christian soul!  
 Go from this world! Go, in the Name of  
 God  
 The Omnipotent Father, who created thee!  
 Go, in the Name of Jesus Christ, our Lord,  
 Son of the living God, who bled for thee!  
 Go, in the Name of the Holy Spirit, who  
 Hath been poured out on thee! Go, in the  
 name  
 Of Angels and Archangels; in the name  
 Of Thrones and Dominations; in the name  
 Of Princedoms and of Powers; and in the  
 name  
 Of Cherubim and Seraphim, go forth!  
 Go, in the name of Patriarchs and Prophets;  
 And of Apostles and Evangelists,  
 Of Martyrs and Confessors; in the name  
 Of holy Monks and Hermits; in the name  
 Of holy Virgins; and all Saints of God,  
 Both men and women, go! Go on thy course;  
 And may thy place to-day be found in peace,  
 And may thy dwelling be the Holy Mount  
 Of Sion:—through the Same, through Christ  
 our Lord.

II.

SOUL OF GERONTIUS	...	...	...	<i>Tenor.</i>
ANGEL	...	...	...	<i>Mezzo-Soprano.</i>
ANGEL OF THE AGONY	...	...	...	<i>Bass.</i>
DEMONS, ANGELICALS, AND SOULS	...	...	...	<i>Chorus.</i>

SOUL OF GERONTIUS.

I went to sleep ; and now I am refreshed.  
 A strange refreshment : for I feel in me  
 An inexpressive lightness, and a sense  
 Of freedom, as I were at length myself,  
 And ne'er had been before. How still it is !  
 I hear no more the busy beat of time,  
 No, nor my fluttering breath, nor struggling  
 pulse ;  
 Nor does one moment differ from the next.

This silence pours a solitariness  
 Into the very essence of my soul ;  
 And the deep rest, so soothing and so sweet,  
 Hath something too of sternness and of pain.

Another marvel : someone has me fast  
 Within his ample palm ; . . . . .  
 . . . . . A uniform  
 And gentle pressure tells me I am not  
 Self-moving, but borne forward on my way.  
 And hark ! I hear a singing : yet in sooth  
 I cannot of that music rightly say  
 Whether I hear, or touch, or taste the tones.  
 Oh, what a heart-subduing melody !

ANGEL.

My work is done,  
 My task is o'er,  
 And so I come,  
 Taking it home,  
 For the crown is won,  
 Alleluia,  
 For evermore.  
 My Father gave  
 In charge to me  
 This child of earth  
 E'en from its birth,  
 To serve and save,  
 Alleluia,  
 And saved is he.  
 This child of clay  
 To me was given,  
 To rear and train  
 By sorrow and pain  
 In the narrow way,  
 Alleluia,  
 From earth to heaven.

SOUL.

It is a member of that family  
 Of wondrous beings, who, ere the worlds were  
 made,  
 Millions of ages back, have stood around  
 The throne of God.

I will address him. Mighty one, my Lord,  
 My Guardian Spirit, all hail !

ANGEL.

All hail, my child !  
 My child and brother, hail ! what wouldst  
 thou ?

SOUL.

I would have nothing but to speak with thee  
 For speaking's sake. I wish to hold with  
 thee  
 Conscious communion ; though I fain would  
 know  
 A maze of things, were it but meet to ask,  
 And not a curiousness.

ANGEL.

You cannot now  
 Cherish a wish which ought not to be wished.

SOUL.

Then I will speak. I ever had believed  
 That on the moment when the struggling soul  
 Quitted its mortal case, forthwith it fell  
 Under the awful Presence of its God,  
 There to be judged and sent to its own place.  
 What lets me now from going to my Lord ?

ANGEL.

Thou art not let ; but with extremest speed  
 Art hurrying to the Just and Holy Judge.

SOUL.

Dear Angel, say,  
 Why have I now no fear at meeting Him ?  
 Along my earthly life, the thought of death  
 And judgment was to me most terrible.



## ANGEL.

It is because  
Then thou didst fear, that now thou dost not  
fear.

Thou hast forestalled the agony, and so  
For thee the bitterness of death is passed.  
Also, because already in thy soul  
The judgment is begun.

## ANGEL.

A presage falls upon thee, as a ray  
Straight from the Judge, expressive of thy lot.  
That calm and joy uprising in thy soul  
Is first-fruit to thee of thy recompense,  
And heaven begun.

## SOUL.

Now that the hour is come, my fear is fled;  
And at this balance of my destiny,  
Now close upon me, I can forward look  
With a serenest joy.

But hark! upon my sense  
Comes a fierce hubbub, which would make me  
fear  
Could I be frightened.

## ANGEL.

We are now arrived  
Close on the judgment-court; that sullen howl  
Is from the demons who assemble there,

Hungry and wild, to claim their property,  
And gather souls for hell. Hist to their cry.

## SOUL.

How sour and how uncouth a dissonance!

## DEMONS.

Low-born clods  
Of brute earth,  
They aspire  
To become gods,  
By a new birth,  
And an extra grace,  
And a score of merits,  
As if aught  
Could stand in place  
Of the high thought,  
And the glance of fire  
Of the great spirits,  
The powers blest,  
The lords by right,  
The primal owners,  
Of the proud dwelling  
And realm of light,—

Dispossessed,  
Aside thrust,

Chucked down,  
By the sheer might  
Of a despot's will,  
Of a tyrant's frown,  
Who after expelling  
Their hosts, gave,  
Triumphant still,  
And still unjust,  
Each forfeit crown  
To psalm-droners,  
And canting groaners,  
To every slave,  
And pious cheat,  
And crawling knave,  
Who licked the dust  
Under his feet.

## ANGEL.

It is the restless panting of their being;  
Like beasts of prey, who, caged within their  
bars,  
In a deep hideous purring have their life,  
And an incessant pacing to and fro.

## DEMONS.

The mind bold  
And independent,  
The purpose free,  
So we are told,  
Must not think  
To have the ascendant.  
What's a saint?  
One whose breath  
Doth the air taint  
Before his death;  
A bundle of bones,  
Which fools adore,  
Ha! ha!  
When life is o'er.

Virtue and vice,  
A knave's pretence.  
'Tis all the same;  
Ha! ha!  
Dread of hell-fire,  
Of the venomous flame,  
A coward's plea.  
Give him his price,  
Saint though he be,  
Ha! ha!  
From shrewd good sense  
He'll slave for hire;  
Ha! ha!  
And does but aspire  
To the heaven above  
With sordid aim,  
And not from love.  
Ha! ha!

SOUL.

I see not those false spirits ; shall I see  
My dearest Master, when I reach His throne ?

ANGEL.

Yes,—for one moment thou shalt see thy Lord.

One moment ; but thou knowest not, my child,  
What thou dost ask : that sight of the Most Fair  
Will gladden thee, but it will pierce thee too.

SOUL.

Thou speakest darkly, Angel ! and an awe  
Falls on me, and a fear lest I be rash.

ANGEL.

There was a mortal, who is now above  
In the mid glory : he, when near to die,  
Was given communion with the Crucified,—  
Such, that the Master's very wounds were  
stamped

Upon his flesh ; and, from the agony  
Which thrilled through body and soul in that  
embrace,

Learn that the flame of the Everlasting Love  
Doth burn ere it transform. . . .

CHOIR OF ANGELICALS.

Praise to the Holiest in the height,  
And in the depth be praise :

ANGEL.

. . . Hark to those sounds !  
They come of tender beings angelical,  
Least and most childlike of the sons of God.

CHOIR OF ANGELICALS.

Praise to the Holiest in the height,  
And in the depth be praise :  
In all His words most wonderful ;  
Most sure in all His ways !

To us His elder race He gave  
To battle and to win,  
Without the chastisement of pain,  
Without the soil of sin.

The younger son He willed to be  
A marvel in His birth :  
Spirit and flesh His parents were ;  
His home was heaven and earth.

The Eternal blessed His child, and armed,  
And sent Him hence afar,  
To serve as champion in the field  
Of elemental war.

To be His Viceroy in the world  
Of matter, and of sense ;  
Upon the frontier, towards the foe,  
A resolute defence.

ANGEL.

We now have passed the gate, and are within  
The House of Judgment. . . .

SOUL.

The sound is like the rushing of the wind—  
The summer wind—among the lofty pines.

CHOIR OF ANGELICALS.

Glory to Him, who evermore  
By truth and justice reigns ;  
Who tears the soul from out its case,  
And burns away its stains !

ANGEL.

They sing of thy approaching agony,  
Which thou so eagerly didst question of.

SOUL.

My soul is in my hand : I have no fear,—

But hark ! a grand mysterious harmony :  
It floods me, like the deep and solemn sound  
Of many waters.

ANGEL.

And now the threshold, as we traverse it,  
Utters aloud its glad responsive chant.

CHOIR OF ANGELICALS.

Praise to the Holiest in the height,  
And in the depth be praise :  
In all His words most wonderful ;  
Most sure in all His ways !

O loving wisdom of our God !  
When all was sin and shame,  
A second Adam to the fight  
And to the rescue came.

O wisest love ! that flesh and blood  
Which did in Adam fail,  
Should strive afresh against the foe,  
Should strive and should prevail ;

And that a higher gift than grace  
Should flesh and blood refine,  
God's Presence and His very Self,  
And Essence all divine.

O generous love ! that He who smote  
In man for man the foe,  
The double agony in man  
For man should undergo ;

And in the garden secretly,  
And on the cross on high,  
Should teach His brethren and inspire  
To suffer and to die.

Praise to the Holiest in the height,  
And in the depth be praise :  
In all His words most wonderful ;  
Most sure in all His ways !

ANGEL.

Thy judgment now is near, for we are come  
Into the veiled presence of our God.

SOUL.

I hear the voices that I left on earth.

ANGEL.

It is the voice of friends around thy bed,  
Who say the "Subvenite" with the priest.  
Hither the echoes come; before the Throne  
Stands the great Angel of the Agony,  
The same who strengthened Him, what time  
He knelt  
Lone in the garden shade, bedewed with blood.  
That Angel best can plead with Him for all  
Tormented souls, the dying and the dead.

ANGEL OF THE AGONY.

Jesu! by that shuddering dread which fell on  
Thee;  
Jesu! by that cold dismay which sickened  
Thee;  
Jesu! by that pang of heart which thrilled in  
Thee;  
Jesu! by that mount of sins which crippled  
Thee;  
Jesu! by that sense of guilt which stifled Thee;  
Jesu! by that innocence which girdled Thee;  
Jesu! by that sanctity which reigned in Thee;  
Jesu! by that Godhead which was one with  
Thee;  
Jesu! spare these souls which are so dear to  
Thee,  
Souls, who in prison, calm and patient, wait  
for Thee;  
Hasten, Lord, their hour, and bid them come  
to Thee,  
To that glorious Home, where they shall ever  
gaze on Thee.

SOUL.

I go before my Judge. . . .

VOICES ON EARTH.

Be merciful, be gracious; spare him, Lord.  
Be merciful, be gracious; Lord, deliver him.

ANGEL.

. . . . Praise to His Name!

O happy, suffering soul! for it is safe,  
Consumed, yet quickened, by the glance of God.

SOUL.

Take me away, and in the lowest deep  
There let me be,  
And there in hope the lone night-watches keep,  
Told out for me.

There, motionless and happy in my pain,  
Lone, not forlorn,—  
There will I sing my sad perpetual strain,  
Until the morn,  
There will I sing, and soothe my stricken  
breast,  
Which ne'er can cease  
To throb, and pine, and languish, till possess  
Of its Sole Peace.  
There will I sing my absent Lord and Love:—  
Take me away,  
That sooner I may rise, and go above,  
And see Him in the truth of everlasting day.

SOULS IN PURGATORY.

Lord, Thou hast been our refuge: in every  
generation;  
Before the hills were born, and the world was:  
from age to age Thou art God.  
Bring us not, Lord, very low: for Thou hast  
said, Come back again, ye sons of Adam.

Come back, O Lord! how long: and be  
entreated for Thy servants.

ANGEL.

Softly and gently, dearly-ransomed soul,  
In my most loving arms I now enfold thee,  
And, o'er the penal waters, as they roll,  
I poise thee, and I lower thee, and hold thee.

And carefully I dip thee in the lake,  
And thou, without a sob or a resistance,  
Dost through the flood thy rapid passage take,  
Sinking deep, deeper, into the dim distance;

Angels, to whom the willing task is given,  
Shall tend, and nurse, and lull thee, as thou  
liest;  
And Masses on the earth, and prayers in  
heaven,  
Shall aid thee at the Throne of the Most  
Highest.

Farewell, but not for ever! brother dear,  
Be brave and patient on thy bed of sorrow;  
Swiftly shall pass thy night of trial here,  
And I will come and wake thee on the  
morrow.

SOULS.

Lord, Thou hast been our refuge, &c. Amen.

CHOIR OF ANGELICALS.

Praise to the Holiest, &c. Amen.

CARDINAL NEWMAN.

# CONTENTS.

## PART I.

PRELUDE	1
TENOR SOLO ( <i>Gerontius</i> ).—" Jesu, Maria,—I am near to death "	7
CHORUS ( <i>Assistants</i> ).—" Kyrie Eleison "	11
TENOR SOLO ( <i>Gerontius</i> ).—" Rouse thee, my fainting soul "	15
CHORUS ( <i>Assistants</i> ).—" Be merciful, be gracious ; spare him, Lord "	16
TENOR SOLO ( <i>Gerontius</i> ).—" Sanctus fortis, Sanctus Deus "	28
TENOR SOLO ( <i>Gerontius</i> ).—" I can no more "	81
CHORUS ( <i>Assistants</i> ).—" Rescue him, O Lord, in this his evil hour "	84
TENOR SOLO ( <i>Gerontius</i> ).—" Novissima hora est "	88
BASS SOLO ( <i>The Priest</i> ).—" Proficiscere anima Christiana "	89
CHORUS ( <i>Assistants</i> ).—" Go, in the name Of Angels and Archangels "...	41

## PART II.

*Side 10*

INTRODUCTION	55
TENOR SOLO ( <i>Soul of Gerontius</i> ).—" I went to sleep ; and now I am refreshed "	56
MEZZO-SOPRANO SOLO ( <i>Angel</i> ).—" My work is done, My task is o'er "	60
DIALOGUE, MEZZO-SOPRANO AND TENOR ( <i>Angel and Soul</i> ).—" All hail, My child and brother, hail ! "	68
CHORUS ( <i>Demons</i> ).—" Lowborn clods Of brute earth "	70
MEZZO-SOPRANO SOLO ( <i>Angel</i> ).—" It is the restless panting of their being "	82
CHORUS ( <i>Demons</i> ).—" The mind bold And independent "	88
DIALOGUE—TENOR AND MEZZO-SOPRANO ( <i>Soul and Angel</i> ).—" I see not those false spirits "	92
CHORUS ( <i>Angelicals</i> ).—" Praise to the Holiest in the height "	95
TENOR SOLO ( <i>Soul</i> ).—" The sound is like the rushing of the wind "	102
CHORUS ( <i>Angelicals</i> ).—" Glory to Him "	104
MEZZO-SOPRANO SOLO ( <i>Angel</i> ).—" They sing of thy approaching agony "	106
TENOR SOLO ( <i>Soul</i> ).—" But hark ! a grand mysterious harmony "	109
MEZZO-SOPRANO SOLO ( <i>Angel</i> ).—" And now the threshold as we traverse it "...	110
CHORUS ( <i>Tutti</i> ).—" Praise to the Holiest in the height "	111
DIALOGUE—MEZZO-SOPRANO AND TENOR ( <i>Angel and Soul</i> ).—" Thy judgment now is near "	149
BASS SOLO ( <i>Angel of the Agony</i> ).—" Jesu ! by that shuddering dread which fell on Thee "	151
CHORUS ( <i>Voices on Earth</i> ).—" Be merciful, be gracious, spare him, Lord "	155
MEZZO-SOPRANO SOLO ( <i>Angel</i> ).—" Praise to His Name "	157
TENOR SOLO ( <i>Soul</i> ).—" Take me away "	159
CHORUS ( <i>Souls in Purgatory</i> ).—" Lord, Thou hast been our refuge "	168
MEZZO-SOPRANO SOLO ( <i>Angel</i> ).—" Softly and gently, dearly-ransomed soul "	} ... 165
CHORUS ( <i>Souls</i> ).—" Lord, Thou hast been our refuge "	
CHORUS ( <i>Angelicals</i> ).—" Praise to the Holiest "	

*24*

A. M. D. G.

**BIRCHWOOD.**  
*In Summer, 1900.*



# THE DREAM OF GERONTIUS.

## PART I.

### PRELUDE.

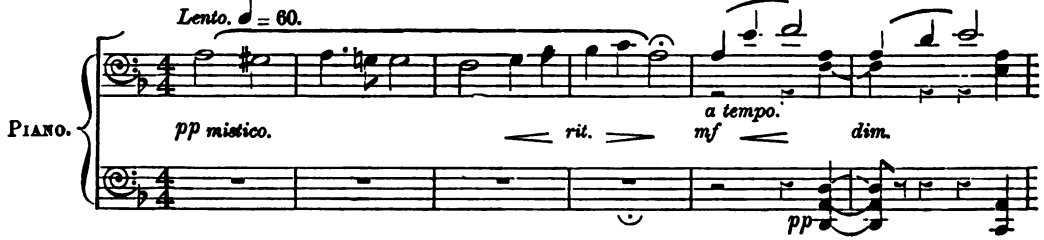
Cardinal NEWMAN.

EDWARD ELGAR, Op. 38.

*Lento.*  $\text{♩} = 60.$

PIANO.

*pp mistico.* *rit.* *a tempo.* *mf* *dim.*



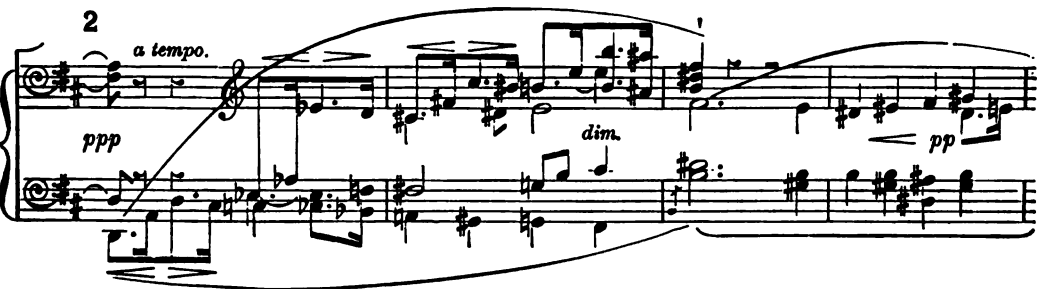
*crea.* *p* *f* *dim.*



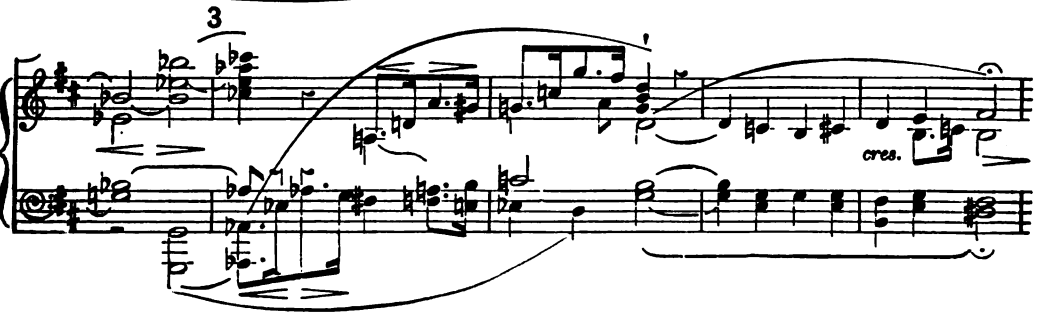
*p* *dim.* *pp* *rit. e dim.*



2 *a tempo.* *ppp* *dim.* *pp*



3 *ppp* *crea.*



4 Più mosso (ma poco).  $\text{♩} = 72$ .

ppp rit. pp con molto espressione.  
pppp con Ped.

5 *dolente.* pp *dim. molto.*

*cres.*

6 *f appassionato.* *sf* *p*

*dim. molto.* *pp* *dim.*

7 *sostenuto.*

8

*poco a poco più di moto sin' al Moderato.*

*res. molto.*

*f*

*sf p*

*Ped.*

*Ped.*

*con Ped.*

9 *Moderato.* ♩ = 92.

*sf p*

*cres.*

*fff*

*Ped.*

*Ped.*

10

*ffz*

*dim.*

*Ped.*

*Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\* Ped.*

*\**

*mf*

*dim.*

11

*dim.* *p* *rit.*

Musical score for measure 11, featuring piano and dynamic markings.

12 *Andantino.* ♩ = 66.

*p cantando e largamente.* *tr*

Musical score for measure 12, marked *Andantino.* with a tempo of 66. Includes the instruction *p cantando e largamente.* and a trill marking *tr*.

13

*rf* *tr*

Musical score for measure 13, featuring piano and dynamic markings.

*rf* *dim.*

Musical score for measure 14, featuring piano and dynamic markings.

14

*f* *con grandezza.* *tr*

Musical score for measure 15, featuring piano and dynamic markings.

Musical score for measures 13-15. The piece is in 3/4 time with a key signature of one flat. The music features a complex texture with triplets and sixteenth-note runs in both hands. A fermata is placed over measure 15. The instruction "Ped. \*" is written at the end of the system.

Musical score for measures 14-15. This system continues the piece, showing the continuation of the intricate melodic and harmonic lines from the previous system, ending with a fermata over measure 15.

Musical score for measures 15-16. Measure 16 is marked "largamente." and includes dynamic markings of *rf* (ritardando) and *dim.* (diminuendo). The music concludes with a fermata.

Musical score for measures 16-17. This system shows the continuation of the piece with dynamic markings of *p* (piano), *dim.* (diminuendo), and *pp* (pianissimo). The music ends with a fermata.

Musical score for measures 17-18. Measure 17 is marked "L'istesso tempo." and includes dynamic markings of *ppp* (pianississimo) and *mp* (mezzo-piano). The instruction "con Ped." is written at the bottom left. The system concludes with a fermata.



18

6

Musical score for measures 18-19. The score is written for piano in a key with two flats (B-flat and E-flat) and a 4/4 time signature. Measure 18 features a melodic line in the right hand with a *dim. molto.* marking and a *ppp* dynamic. The left hand provides a harmonic accompaniment. Measure 19 continues the melodic line with a *dolente.* marking and a *mp* dynamic. A *dim.* marking is also present above the right hand in measure 19.

19

Musical score for measures 19-20. Measure 19 continues from the previous system with a *dim. molto.* marking. Measure 20 features a melodic line in the right hand with a *rit.* marking. The left hand continues with a steady accompaniment.

20 Come 1ma.  $\text{♩} = 60.$

Musical score for measures 20-21. Measure 20 begins with a *ppp* dynamic. The right hand has a melodic line with a *cres.* marking. The left hand has a rhythmic accompaniment. Measure 21 continues the melodic line with a *pp* dynamic.

Musical score for measures 21-22. Measure 21 features a melodic line in the right hand with a *dim. pp* marking. The left hand has a rhythmic accompaniment. Measure 22 continues the melodic line with a *rit. molto.* marking and a *pp* dynamic.

21 *Allegro moderato.*  $\text{♩} = 100.$

*p* *cres.* *f* *p* *largamente.*

*Ped.* *\* Ped.* *\**

22 *Quasi Recit.*  
*espress.*  
 GERONTIUS (TENOR).  
*p*  
 Je - su, Ma - ri - a -

*Più lento.*  $\text{♩} = 69.$   
*colla parte.*  
*pp* *ppp*

*largamente.*  
*f* *3* *p*  
 I am near to death, . . . And Thou, Thou art call-ing me; I

*colla parte.* *pp espress.*

23 *cres.* *molto stringendo.*  
 know it now. Not by the to-ken of this falt'ring breath, This chill at heart, this

*ten.* *sonore.*

*solenne.* *ten.* *molto stringendo.*

*rit. Lento.*

damp - ness on my brow, — (Je - su, have mercy! Ma - ry, pray for

*rit. Lento.*

*sf p > pp*

**24** *Allegro moderato.*

me!) . . . 'Tis

*Allegro moderato. ♩ = 96.*

*f rit. dim.*

*Più lento.* *Più mosso.*

this new feel - ing, nev - er felt be - fore (Be with me, Lord,

*Più lento. ♩ = 52.* *Più mosso. ♩ = 80.*

*pp ppp*

**25** *rit. Lento.*

in my ex - trem - i - ty!) . . . That I am go - ing,

*Lento. ♩ = 52.*

*rit. pp*

*Ped.*

*rit.* *più lento.* *pp*

that I am no more. 'Tis this strange in - ner - most a - ban - don - ment,

*8va*

*colla parte. ppp*

*Più mosso.* *cres.* *Più lento.* *pp*

(Lov - er of souls! great God! I look to Thee,) This emptying out of each con -

*Più mosso.* ♩ = 80. *Più lento.* ♩ = 52.

*p* *pppp*

*cres. molto ed accel.* *f*

stit - u - ent And na - tural force, by which I come . . . to

*accel. e cres.* *p*

*Ped.* \*

26 *a tempo.* *ff* *dim.* *accel.*

be. Pray for me, O my friends; . . .

*a tempo.* ♩ = 64.

*cres. molto.* *ffp* *p* *accel.*

*Ped.* \* *Ped.* \* *Ped.* \* *Sva bassa.* .....

a vis - it - ant Is knocking his dire sum - mons at my

*Sua bassa*

27 ♩ = 112. *f* *rall.*

door, . . . The like of whom, . . . to scare me . . . and to

*f* *ten.* *p* *rall.*

*Ped.*

*dim.* *pp* *rit.* **28** *Andantino*

daunt, Has nev - er, nev - er come to me be - fore ; .

*dim.* *rit.* *pp* *espress.*

*Andantino. ♩ = 66.*

*mf* *cres. stringendo.* *f*

So pray, . pray . for me, . . . my friends, who

*cres. stringendo.* *ff*

*Andante.*

*rit. e dim.*      *rit.*

have not strength to pray. . . . .

**Semi-Chorus (ASSISTANTS)**  
**SOPRANO.**

**ALTO.**

**TENOR.**

*ppp*      *rit.*      *ppp*

Ky - ri - e . . .

**BASS.**

Ky . . . . ri - e . . . e . . .

*Andante.*  $\text{♩} = 66.$

*rit. e dim.*      *pp rit.*      *ppp a tempo.* (Voices alone.)

*ppp*      *dim. molto.*

Ky - ri - e . . . e - - le - i - son, . . . e - le - i -

*dim. molto.*

. . . e - le - - i - son, e - le - i - son, . . . e - le - i -

*dim. molto.*

- le - i - son, e - le - - i - son, Ky - ri - e e - le - i -

*pp*      *dim. molto.*

Ky - ri - e, . . . Ky - - ri - e e - le - i -

30 *Poco più mosso.*

- son.

- son.

- son.

- son.

30 Chorus.

Choirs of the

All ho - ly An - gels, pray for him, for him, Choirs

Ho - ly Ma - ry, pray for him, All ho - ly An - gels, pray for him, all

30 *Poco più mosso.*  $\text{♩} = 72.$

*Accomp.*

right - eous, pray for him. . . . All A - pos - tles, all E - van - ge - lists, . .

. . . of the right - eous, . . . pray . . for him. All . . E . .

ho - ly An . . . gels, pray . . for him.

All ho - ly In - no - centa, pray for



All ho - ly Dis - ci - ples of the Lord, *cres.*  
 - van - ge - lists, pray for him, *pp* All *cres.* ho - ly Con -  
 All ho - ly Mar - tyrs, pray for him, pray for him, All  
 him, All ho - ly Mar - tyrs, . . . All ho - ly Her - nits, . . . all ho - ly . . .

*cres.* All ho - ly Mar - tyrs, . . . ho - ly Con - fess - ors, pray for him, All . . .  
*pp* - fess - ors, pray for him, . . . *dim.* ho - ly Con - fess - ors, All ho - ly  
 ho - ly Her - nits, pray for him, pray for him, pray for him, All ho - ly  
 Con - fess - ors, pray for him, pray for him, . . .

*cres.* ho - ly Her - nits, pray for him, all ho - ly  
*cres.* Mar - tyrs, all ho - ly Vir -  
 Mar - tyrs, pray for . . . him, All . . . ye  
*cres.* pray for him, pray, pray for



Semi-Chorus.

32 Poco più lento.

pp Ky - ri - e . . . e - . . .  
 pp Ky - ri - e . . . e - le - i - son, e - . . .  
 pp Ky - ri - e . . . e - le - i - son, e - le - i - . . .  
 pp Ky - ri - e . . .

32 pp Vir - gins, pray for him.  
 pp gins, pray for him.  
 pp Saints of God, pray for him.  
 pp him, pray for him

32 Poco più lento. ♩ = 66.  
 pp

*Chorus*  
 Tutti. pp le - i - son, . . . e - le - i - son.  
 Tutti. pp le - i - son, . . . e - le - i - son.  
 Tutti. pp son, e - le - i - son, e - le - i - son.  
 Tutti. pp . . . e - le - i - son, e - le - i - son.

Allegro. ♩ = 96.  
 p molto cres.

33 Moderato.  
GERONTIUS. RECIT. risoluto.

Rouse thee, my fainting soul, and play the man ; . . . And thro' such waning span Of life and thought as

Moderato. ♩ = 60.

*fp*

*Sves.*

still has to be trod, Prepare to meet thy God. . . .

*pp*

34

And while the storm of that be - wil - - der - ment

*ppp*

*Ped.* \* *Ped.* \*

Is for a sea - - son spent,

*Ped.* \* *Ped.* \* *Ped.* \*

*p ad lib.* *espress.* *rit.* *a tempo.*

And, ere a - fresh the ru - in on me fall, Use well . . . the

*colla parte.* *a tempo.* *rit.*

*pp*

**35** *Moderato e solenne.* *dim.*

in - ter-val.

Chorus. (Tutti.) *pp*

Spare him, Lord. . . *espress.*

*mf* Be gra-cious; Spare him, Lord. . . Be

*espress. mf* Be mer-ci-ful, *dim.* be gra-cious;

*pp* Spare him, Lord. . .

**35** *Moderato e solenne.* ♩ = 54.

*pp* *mp sonoramente.* *pp*

*Il basso sempre ppp*

*p* *pp* *molto espress.* *p*

Be gra-cious; Lord, de - liv - er him. From the sins that are

mer - ci - ful, be gra-cious; Lord, de - liv - er him.

*pp* Lord, de - liv - er him, Lord, de - liv - er him, Lord, de -

*pp* Lord, de - liv - er him, Lord, de -

past ; From the per - ils of dy - - ing ;

*molto espress.*

From Thy frown and Thine ire ; From the per - ils, the

liv - er him, Lord, de - liv - er him. From an - y com - ply - ing, . . . comply - ing . . .

liv - er him, Lord, de - liv - er him. From per - ils of dy - - ing, Or de -

Or re - ly - ing On self, at the last : . . . .

per - ils of dy - ing, Lord, de - liv - er him. . . . .

. . . with sin, Lord, de - liv - er him.

ny - ing his God, Lord, de - liv - er him. . . . .

36 *dim.*

36 *espress.*

*mp cres.* From the nethermost fire; . . . From pow'r of the dev - il; Thy *f*  $\wedge$

*mp cres.* From the nethermost fire; . . . From pow'r of the dev - il; Thy  $\wedge$  *f*

*mf cres.* From all that is e - vil; Thy servant deliv - er, Thy *f*

*mf cres.* From all that is e - vil; Thy servant de - liv - er, Thy *f*

*cres.* *con Ped.* *f*

*dim.* ser - vant de - liv - er, For once and for ev - er. *p* *dim.*

$\wedge$  *dim.* ser - vant de - liv - er, For once and for ev - er. *p* *dim.*

$\wedge$  *dim.* ser - vant de - liv - er, For once and for ev - - er. . . *p* *dim.*

$\wedge$  *dim.* ser - vant de - liv - er, For once and for ev - - er. . . *p* *dim.*

*dim.* *p.* *dim.*

37 *pp* *dim.* *pp*

By Thy birth, and by . . . Thy Cross, . . . Res - cue him,

Res - cue him from end - less

3-4

*p*

By Thy death and bu - ri - al, By . . .

*pp*

Res - cue him, . . .

37 *dolcissimo.*

*cres.*

By Thy ris - ing from the tomb, By Thy mounting up a -

*dim.* *cres.*

loss; By Thy death and bu - ri - al, By Thy

*dim.*

... Thy ris - ing, by Thy ris - ing from the tomb, . . .

*p* 3

By Thy birth, and by Thy cross, . . . By Thy

*cres.*

*sonoramente.*



bove, By the Spi - rit's gra - - cious love, Save . . him in the  
 ris-ing from the tomb, Thy mount - ing up a - bove, Save him in the  
 . . . By Thy death and bu - - rial, Save him  
 mount - ing up a - bove, By the Spi - rit's gra - cious love, Save him in the

day of doom. . . . From the sins that are  
 day of doom. . . .  
 in . . the day of doom. . . Be gra - cious; Lord, de -  
 day of doom. . . . Be mer - ci - ful, . . be gra - cious; Lord, de -

past; From all that is e - vil; Thy ser - vant de - liv - er,

*espress.*

From Thy frown and Thine ire From the per - ils, the

- liv - er him, Lord, de - liv - er him; From all that is e - vil; Thy ser - vant de -

- liv - er him, Lord, de - liv - er him; From a - ny com - ply - ing With sin, or de -

Lord, de - liv - er him; For

*dim.* *pp.*

per - ils of dy - ing; Lord, de - liv - er him;

*dim.* *p* *dim.* *pp.*

- liv - er, Lord, de - liv - er him, For

*dim.* *pp.* *dim.*

- ny - ing his God; Lord, de - liv - er him, Lord, de - liv - er him;



39

once . . and for ev - er,  
 Lord, . . . Thy ser - - - vant de

once and for ev - er,  
 Lord, . . . Thy ser - - - vant de

39

Lord, . . . Thy ser - - vant de - liv - - -  
 - - liv - er, de - liv - - -

Lord, . . . Thy ser - - vant de - liv - - -  
 - - liv - er, de - liv - - -

pppp

40 *Allegro moderato.*  
GERONTIUS.

*Solo*

*mf* *cres.*

Sanc - tus for - tis, Sanc - tus De - us, De pro - fun - dia

*dim.*

*er.*

*dim.*

*er.*

*dim.*

*er.*

*dim.*

*er.*

40 *Allegro moderato.*  $\text{♩} = 120.$

*p* *cres.*

*con Ped.*

*f* *largamente.*

o - ro te, Mi - se - re - re, Ju - dex

*f* *colla parte.*

*con Ped.*

*cres.* *ff* *rit.* 41 *dim.*

me - us, Par - ce mi - hi, Do - mi - ne . . .

*fz* *sf rit.* *p* *dim.*

*Ped.* \* *Ped.* \*

\* The small notes to be used only if the Tenor Solo "Sanctus fortis" is sung in the key of A flat.

*Poco più mosso.* *f* *cres.*

... Firm - ly I be - lieve and tru - ly

*Poco più mosso.* *p* *cres.*

*sempre con molto esaltazione.*

God is Three, and God is One; And I

*p* *sf* *Ped.* \*

next ac - know - ledge du - ly Man - hood tak - en

*p*

42

by the Son. And I trust and

*cres.* *f* *p* *pp*

*espress.*

hope most ful - ly In that Man - hood cru - ci -

*pp*

43

- fied; And each thought and deed un - ru - ly Do to death, . . . as

*cres.* *sf*

*dim.* 44 *semplice e dolce.*

He has died. Sim - ply . . . to His grace and

*p dolce.*

whol - ly Light and life and strength be - long, . . .

*cres.* *dim.*

45

*cres.* *f*

And I love, su - preme - ly, sole - ly,

*pp* *cres.*

46

Him the ho - ly, Him the strong. . .

*poco allargando.*

*dim.* *f* *ff*

*con Ped.*

*Tempo 1mo.* *Più agitato.*

Sanc - tus for - tis, Sanc - tus De - us, De pro -

*Tempo 1mo.* *Più agitato.*

*p subito.*

47

*ff*

- fun - dis o - ro te, Mi - se - re - re,

*f*

*con Ped.*

*largamente.* *cres.* *ff* *rit.*

Ju - dex me - us, Par - ce mi - hi, Do - - mi -

*colla parte.* *ffz* *rit.* *sf*

Ped. \* Ped. \*

*dim.* 48

- ne.

*a tempo.*

*dim.* *p* *cres.* *dim.*

*p* *espress.*

And I hold in ve - ne - ra - tion, For the love of

*pp*

49

*cres.* *f*

Him a - lone, . . . Ho - ly Church, as His cre - a - tion,

*cres.* *mf* *p*

Ped. \*

And her teach - . . . . ings, as His own. . . .

*dim.* 50

. . . And I take with joy . . what - ev - er Now . . be -

*mp* *cres.*

- sets me, pain . . or fear, And with a strong will I

*dim.* 51 *risoluto e stringendo molto.*

*f* *stringendo molto.*

sev - er All the ties which bind me here. . . . A - do -

*f* *accel.*

*colla parte.* *accel.*



*a tempo.* *sf* *stringendo.*

ra - tion aye be giv - en, With and through th' an -

*a tempo* *stringendo.*

*allargando molto.* *sf*

gel - ic host, To the God of earth and hea - ven,

*sf colla parte. sf*

*lento espress.* *rit.* *dim.* *pp* **53** *Lento.* *pp* *piangendo.* *ten.*

Fa - ther, Son, and Ho - ly Ghost. Sanc - tus for - tis, Sanc - tus

*Lento.* ♩ = 80. *Sva*.....

*rit.* *ppp* *con Ped.*

*pp* *cres.*

De - us, De pro - fun - dis o - ro te,

*Sva*..... *cres.* *pp*





GERONTIUS.  
RECIT.

57 rit.

8va

*ffz* *p* *rit.* *dim.* *pp* *colla parte.*

*Lento. grandioso.*

can no more; for now it comes a - gain, That sense of ru - in, which is

*Lento.* ♩ = 52.

*pp* *pppp*

*pp*

worse than pain, That mas - ter-ful ne - ga-tion and col - lapse Of all that makes me

58 *accel.*

*Allegro.*

And, cru - el - ler still, A

*Allegro.* ♩ = 116.

*accel.* *cres. molto.* *f*

*agitato*

fierce . . and rest-less fright be - gins to fill The man-sion of my soul . .

59

And, worse and worse, Some bod-i - ly form of ill

*f sonore*

*f*

Floats on the wind, with many a loath - some curse,

*tr*

*con Ped.*

*Ped.*

60

*p*

Taint - ing the

*ffz p*

*dim.*

*pp*

hal-low'd air,

and laughs,

and flaps

Its

hid - eous wings, . .

*disperato.*

*cres.*

*ff*

*f*

And makes me wild

with hor-ror,

*sonore.*

horror and dis - may. . .

*con fuoco.*

*Rise*

61 *Andantino, molto espressivo.*

O Je - su, help! pray for me,

*Andantino. ♩ = 80.*

Ma - ry, pray! Some An - gel,

*dim. p*

Je - su! such as came to Thee In Thine own a - go - ny.

*dim. ad lib. fff*

*dim. pp colla parte. sf*

63 *Allegro moderato.*

Ma - ry, pray for

**Chorus. (Tutti.)**

**SOPRANO.** Res - cue him, . . . O . . .

**ALTO.** Res - cue him, . . . O Lord, in this his e - vil

**TENOR.** Res - cue him, . . . O Lord, . . . in this his e - vil hour,

**BASS.** Res - cue him, . . .

*f dim.*

63 *Allegro moderato. ♩ = 96. ^*

Res - cue him, . . .

*f ^*

me. *f*

*affrettando.* *ff* *dim.*

Lord, res - cue him, . . res - cue him, O Lord, in *dim.*

*affrettando.* *ff* *dim.*

hour, res - cue him, . . O Lord, res - cue him, in this his e - vil

*ff* *affrettando.* *dim.*

res - cue him, . . res - cue him, in this his e - vil hour, As . . of *dim.*

*affrettando.* *ff* *dim.*

. . res - cue him, O Lord, res - cue him, . . . O Lord,

*ff* *affrettando.* *dim.*

*rall.*

. . seph, pray . . for me. . . .

*mf* *rall.* *p* *dim.* *\*pp dim.*

this his e - vil hour, As of old so ma - ny by Thy gra - cious

*mf* *rall.* *p* *dim.\** *pp dim.*

hour, As of old so . . ma - ny by Thy gra - cious

*mf* *rall.* *p* *dim.\** *pp dim.*

old, as of old . . so . . ma - ny by Thy gra - cious

*mf* *rall.* *\* p dim.* *pp dim.*

As of old so ma - ny by Thy gra - cious

*mf* *rall.* *p* *dim.* *pp dim.*

\* Semi-Chorus rest until 64.



64 Semi-Chorus.

*Moderato. a tempo.* *a tempo.* *rit. last time.*

Noe from the waters in a sav-ing home; { Job from all his multi-form and fell distress ;  
Moses from the land of bondage and despair ;  
David from Golia and the wrath of Saul ;

*a tempo.* *a tempo.* *rit. last time.*

Noe from the waters in a sav-ing home; { Job from all his multi-form and fell distress ;  
Moses from the land of bondage and despair ;  
David from Golia and the wrath of Saul ;

*a tempo.* *a tempo.* *rit. last time.*

Noe from the waters in a sav-ing home; { Job from all his multi-form and fell distress ;  
Moses from the land of bondage and despair ;  
David from Golia and the wrath of Saul ;

*a tempo.* *a tempo.* *rit. last time.*

Noe from the waters in a sav-ing home; { Job from all his multi-form and fell distress ;  
Moses from the land of bondage and despair ;  
David from Golia and the wrath of Saul ;

64 Chorus.

*Moderato. a tempo.* *pp ten.* *a tempo. pp ten.* *rit. last time.*

power :— A - - - men, A - - -

*a tempo.* *pp ten.* *a tempo. pp ten.* *rit. last time.*

power :— A - - - men, A - - -

*a tempo.* *pp ten.* *a tempo. pp ten.* *rit. last time.*

power :— A - - - men, A - - -

*a tempo. pp* *a tempo. pp rit. last time.*

power :— A - - - men, A - - -

64 *Moderato.* ♩ = 76.

*colle voci. a tempo pp* *colle voci. a tempo. pp rit. last time.*

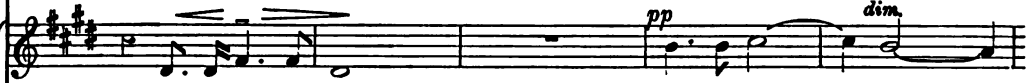
65

*Andante.* GERONTIUS.

*p* *plintivo.*



Ma - ry, pray for me,



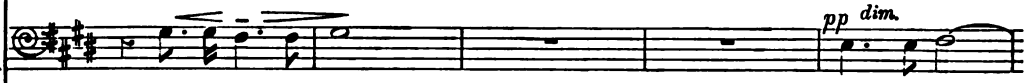
so, to show Thy power, Res - cue this . . Thy . .



so, to show Thy power, Res - cue this . . Thy ser - vant, res - cue Thy



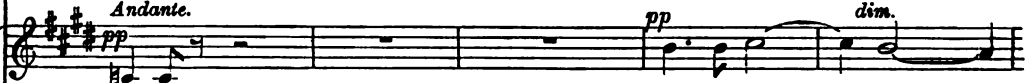
so, to show Thy power, Res - cue, res - cue this Thy ser - vant, Thy



so, to show Thy power, Res - cue this . .

65

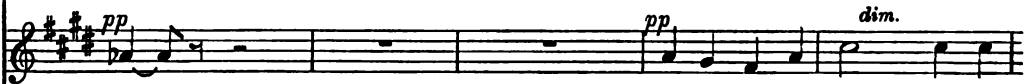
*Andante.*



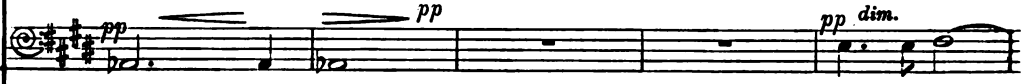
. men, Res - cue this . . Thy . .



. men, Res - cue this . . Thy ser - vant, res - cue Thy



. men, Res - cue this Thy ser - vant, Thy



. men, A - men, Res - cue this . .

65

*Andante.* ♩ = 66.





66

*Andante, espress. e mistico.*

*p* *dim.*

No - vis - si - ma ho - ra est;

Semi-Chorus with Chorus.

*Very softly*

*ppp rall. e dim.*

ser - vant in his e - vil hour.

*rall. e dim.*

ser - vant in his e - vil hour.

*ppp rall. e dim.*

ser - vant in his e - vil hour.

*ppp rall. e dim.*

. . . Thy ser - vant in his e - vil hour.

66

*Andante. ♩ = 66.*

*ppp rall. e dim.* *ppp*

*ppp rall. e dim.*

*SW*

*RECIT. pp*

and I fain would sleep, The pain has

*ppp colla parte.*

*ppp colla parte.*

67

*a tempo.*

*molto espress.*

*a tempo.* *molto espress.*

wea - ried me.

In - to Thy

*ppp a tempo.*

*ppp a tempo.*

*con Ped.*

hands, O Lord, . . . Lord, . . . in - to Thy hands.

*cres. f dim. e largamente. estinto.*

*cres. dim. colla parte. ppp*

*con Ped.*

## 68

THE PRIEST (BASS). *solenne e con elevazione.**Moderato.*

Pro - fi - cis - ce - re, an - i - ma Chris - ti - a - na, de hoc

*Moderato.  $\text{♩} = 76.$*

*f sostenuto. p*

## 69

mun - do! . . . Go forth up - on thy jour - ney, Chris - tian soul!

*f sf p*

Go from this world! . . . Go, . . . in the Name of

*poco rit. pp*

*con Ped. sempre*

*Poco più lento.*

*pp*

God, the Om-ni-po-tent Fa-ther, who cre-at-ed thee!

*Poco più lento.* ♩ - 69.

*equalmente.*

*ppp*

*cres.*

*f*

71

*RIS*

Go, in the Name of Je-sus Christ, our Lord, Son of the

*pp*

*cres.*

*dim.*

liv-ing God, who bled for thee! Go, in the Name of the Ho-ly

*ppp*

*p*

*cres.*

*f*

72

Spi-rit, who Hath been poured out on thee!

*Sva*

*cres. ed accel.*

*Più mosso.*

Chorus. (Tutti.)

Go, in the name Of An-gels and Arch-an-gels; in the name Of Thrones and Do-mi-

Go, in the name Of An-gels and Arch-an-gels; in the name Of Thrones and Do-mi

Go, in the name Of An-gels and Arch-an-gels; in the name Of Thrones and Do-mi-

Go, in the name Of An-gels and Arch-an-gels; in the name Of Thrones and Do-mi-  
*8va* *Più mosso.* ♩ = 88.

*Ped.* \* \*

- na - tions; in the name Of Princedoms and of Pow - ers; and in the

- na - tions; in the name Of Princedoms and of Pow - ers; and in the

- na - tions; in the name Of Princedoms and of Pow - ers; and in the

na - tions; in the name Of Princedoms and of Pow - ers; and in the

*Ped.* \* \*

*Ped.* \* \*



name of ho - ly Vir - gins ; Go forth in the name of ho - ly Monks and  
 - archs, And of Martyrs and Con - fess - ors ; Go forth in the  
 - van - - - gel - ists ; Go forth in the name of ho - ly Vir - gins ; and  
 In the name of A - pos - tles and E - van - - - gelists ; and all . . .

Her - mits ; and all Saints . . of God, Both . . men and wo - men,  
 name of all Saints of God, Both men and wo - men,  
 in the name of all . Saints of God, Both men and wo - mer,  
 Saints, all Saints of God, Both men and wo - men,

74  
 sf Allargando.

THE PRIEST.  
*f a tempo.*

Go forth up-on thy jour - - ney, Go from this

Semi-Chorus.

Go in the Name of God, In the Name of

Go in the Name of God, In the Name of

Go in the Name of God, In the Name of

Go in the Name of God, In the Name of

Chorus. *a tempo.*

go! . . . Go . . . forth, . .

go! . . . Go . . . forth, . .

go! . . . Go . . . forth, . .

go! . . . Go . . . forth, . .

*p a tempo.*

*cres.*

*f*

*p*

*cres.*

*Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\* *Ped.*

\*



world! . . . Go, in the Name . . of

Je - sus Christ, In the Name of the Ho - ly

Je - sus Christ, In the Name of the Ho ly

Je - sus Christ, In the Name of the Ho - ly

Je - sus Christ, In the Name of the Ho - ly

go . . . forth. . .

go . . . forth. . .

go . . . forth. . .

go . . . forth. . . Go..

*[Handwritten signature]*

*[Handwritten signature]*

*[Handwritten signature]*

*[Handwritten signature]*

*[Handwritten signature]*

Ped

\*

2306.

*f* *allegro* *espress.*

God The Om - ni - po - tent Fa - ther, who cre - a - ted thee ! In the

Spi - rit,

Spi - rit,

Spi - rit,

Spi - rit,

75 1st. SOPRANO. *pp* Go forth

2nd SOPRANO. *molto legato.* *ppp* Go, go . . . on . . . thy course; And

1st ALTO. *ppp* *molto legato.* Go . . . on thy

2nd ALTO. *ppp* *molto legato.* Go on thy course; And may thy dwell - ing be . . .

1st TENOR. *molto legato.* *ppp* Go . . . on thy course, go; And may thy place to -

2nd TENOR. *ppp* *molto legato.* Go, . . . go . . . on thy

1st Bass. *ppp* *molto legato.* Go on thy course, go . . . on thy

2nd Bass. *ppp* *molto legato.* on thy course; And may thy place to - day, may thy

75 *ppp*

*cresc.* *f* *ff*

Name of Je - sus Christ, In the Name of the Ho - ly Spi - rit,

*p* *f*

In the Name of the Ho - ly Spi - rit.

*p* *cres.* *f*

Go, in the Name of the Ho - ly Spi - rit,

*p* *cres.* *f*

Go, go, in the Name of the Ho - ly Spi - rit,

*p* *cres.* *f*

Go, in the Name of the Ho - ly Spi - rit,

*p* *cres.* *f*

Go, *molto legato.* in the Name of the Ho - ly Spi - rit,

*mf* *dim.*

Go forth, *cres.* *mf* *dim.*

on thy course; And may thy place, thy place to - day be

*cres.* *mf* *dim.*

may thy place to - day be found in peace, may thy place, . .

*cres.* *mf* *dim.*

course; And may thy place to - day be found in peace, And may . . thy *dim.*

*cres.* *mf* *dim.*

. . the Ho - ly Mount, the . . Ho - ly Mount, . . the *dim.*

*cres.* *mf* *dim.*

- day, thy place to - day be found in . . peace, And may thy dwell - ing *dim.*

*cres.* *mf* *dim.*

course; And may thy place to - day be found in peace, to - day be *dim.*

*cres.* *mf* *dim.*

course; And may thy place to - day be found in peace, And may thy . . *dim.*

*cres.* *mf* *dim.*

place to - day be found in peace, And may thy dwell - ing

*cres.* *mf* *dim.*

\* Three or four voices only should sing the small notes

who Hath been poured . . . out on thee!

go . . . forth!

go . . . forth!

go . . . forth!

go . . . forth!

go, . . . go . . . forth!

*dim.* *pp* *pp espress.*

*p* *dim.* *pp* *pp espress.*

*p* *dim.* *pp* *pp espress.*

*p* *dim.* *pp*

*p* *dim.* *pp*

found in peace, . . . thy place to - day be found in peace, . . .

... thy place to day be found in peace. . .

dwel - ling be the Ho - ly Mount of Si - on:

Ho - ly Mount of Si - on:

be the Ho - - - - - ly Mount of Si - on:

found . . . in peace,

... dwell - ing be the Ho - ly Mount of Si - on,

be the Ho - ly, Ho - ly Mount of Si - on,

*pp* *pp* *dim.* *ppp*

*pp* *pp* *dim.* *ppp*

*pp* *pp* *dim.* *ppp*

*pp* *pp* *dim.* *ppp*

*pp* *pp* *dim.* *ppp*

*pp* *pp* *dim.* *ppp*

*dim.* *pp*

## Semi-Chorus.

SOPRANO.

course ; And may thy place to - day be found in peace,

ALTO.

course ; And may thy place to - day be found in peace,

TENOR.

May thy

BASS.

May thy

## Chorus.

SOPRANO.

And . . may thy . .

ALTO.

through the Same, . through Christ, our Lord, And

TENOR.

through the Same, . . through Christ, our Lord,

BASS.

May thy

sonore.

The  
The

dwell-ing be the Ho - ly, Ho - ly Mount Of Si - . . .  
dwell-ing be the Ho - ly, Ho - ly Mount Of Si - . . .

dwell - . . ing be the Ho - ly Mount, the Ho - . - ly Mount of Si - on, . . .  
may thy dwell-ing be the Ho - ly Mount, . . . the Ho - . - ly Mount of Si - on, . . .

May thy dwell - ing be the Ho - - ly  
dwell-ing be the Ho - ly, Ho - ly Mount of Si - . . .

77

Ho - ly Mount of Si - - - on :- . . . .

Ho - ly Mount of Si - - - on :- . . . .

. . on :-

. . on :-

77

may thy dwell - ing be the Ho - - - .

may thy dwell - ing be the Ho - ly Mount of

Mount, may thy dwell - ing, may thy dwell - ing be the Ho - ly

. . on, may thy dwell - ing be the Ho - ly

77

ppp



78  
*Più lento.*

.... through the Same, .  
through the Same,.. through..

*molto dim.* 78 *Più lento.*  
ly Mount . . . of Si - on :-  
*molto dim.*  
Si - on, the Ho - ly . . Mount of Si - on :-  
*molto dim.*  
Mount of Si - . . . . . on :-  
*molto dim.*  
Mount of Si - . . . . . on :-

*Seva* 78 *Più lento.*  
*molto dim.* *ppp*

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of five systems of staves, each with lyrics underneath. The piano accompaniment is shown in the bottom system. Dynamics include *p*, *cres.*, *ppp*, and *dim.*. There are some handwritten annotations, including a large arrow pointing to the right in the second system of the vocal line and a checkmark in the third system.

*p* *cres.*  
Through the Same, through

*ppp* *dim.*  
through the Same, . . . through . . . Christ, our Lord, through Christ, our

*dim.*  
. . . through Christ, our Lord, through Christ, our Lord, through Christ, our

*dim.*  
Christ, our Lord, through the Same, through Christ our Lord, through Christ, our

*ppp* *dim.*  
through the Same, . . . through Christ, our Lord, through Christ, our

*dim.* *ppp*  
through Christ, our

*dim.* *ppp*  
through Christ, our

*dim.* *ppp*  
through Christ, our

*dim.* *ppp*  
through Christ, our

*Sua* *Sua*

*dim.* *p* *dim.*

Christ . . . our Lord. . . .

*dim.*

Lord. . . .

*dim.*

Lord. . . .

*dim.*

Lord. . . .

*dim.*

Lord. . . .

*dim.*

Lord. . . .

*dim.*

Lord. . . .

*dim.*

Lord. . . .

*dim.*

Lord. . . .

*Sua*

*dim.*

*con Ped.*

*Ped.*

©306.

END OF PART I.

PART II.

1

*Andantino.*  $\text{♩} = 48.$  *tempo rubato.*

**PIANO.** *pp tranquillo.* *ppp dolce e legato.*

*rit.* *a tempo.* *espress.*

2

*rit.* *a tempo.* *ten. ten.* *ten. ten.*

*dim. molto.* *ten.* *cres.* *mf*

3

*pppp* *rit.*

SOUL OF GERONTIUS (TENOR). RECIT.

*tranquillo.* *a tempo.* *ad lib.*

I went to sleep; . . . and now I am re -

*dim.* *colla parte.* *a tempo.* *colla parte.*

*a tempo.* **5** *L'istesso tempo.* *parlando.*

- freshed. A strange . . re - - fresh - ment: for I feel in

*L'istesso tempo.* *dim.*

*pp a tempo.* *leggiero.*

*cres. animato.* *mf* *dim.*

me An in - ex - pressive light - ness, and a sense Of free - dom, as I were at length . .

*dim.* *dim.* *mf*

*poco rit.* *dim.* *a tempo.*

. . my-self, And ne'er had been be - fore.

*poco più lento.*

*pp* *colla parte.* *ppp dolcissimo.* *fp*

6

57

*Rit. p* *Poco più mosso.*

How still it is! . . . I hear no more the bu - sy

*Poco più mosso. ♩ = 52.*

*pp*

7

beat of time, No, nor my flutt'ring breath, . . . nor struggling pulse ; .

*poco rit. pp* *Tempo lmo.*

. Nor does one moment dif - fer from the next.

*Tempo lmo. ♩ = 48.*

*colla parte. ppp* *rit.*

8

*L'istesso tempo. parlando.*

This silence pours a sol-i-ta-ri-ness In-to the ve-ry essence of my

*L'istesso tempo. ♩ = ♩*

*p espress. fp dim.*

*cantando.* *dolce.*

soul; And the deep . . . rest, so sooth - ing and so

*mf* *dim.* *p* *dim. molto.*

9 *Più lento.* *rit. dim.*

sweet, Hath some - thing too of stern - ness and of

*Più lento.* *ppp dolciss.* *colla parte.*

*ad lib.* *mf* *a tempo.*

pain. An - o - ther mar - vel: some - one has me fast With -

*of preceding.* *p* *ppp rit.* *a tempo.*

10 *dolce.*

. in his am - ple palm; a u - ni - form And gen - tle

*Soa*



pres-sure tells me I am not Self - mov - ing, but borne for - ward

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of two sharps (F# and C#). The lyrics are "pres-sure tells me I am not Self - mov - ing, but borne for - ward". The piano accompaniment features a complex rhythmic pattern with many beamed sixteenth notes and chords.

on my way. And hark! I hear . . a sing-ing; yet in

*pp* *p* *ppp rit. colla parte.*

The second system continues the vocal line and piano accompaniment. The lyrics are "on my way. And hark! I hear . . a sing-ing; yet in". The piano accompaniment includes dynamic markings: *pp* (pianissimo) at the beginning, *p* (piano) in the middle, and *ppp rit. colla parte.* (pianississimo, ritardando, colla parte) towards the end. There are also some 'x' marks above certain notes in the piano part.

sooth . . I can - not of that mu - sic right - ly say Whether I hear or

*pp*

The third system continues the vocal line and piano accompaniment. The lyrics are "sooth . . I can - not of that mu - sic right - ly say Whether I hear or". The piano accompaniment features a steady rhythmic accompaniment with a *pp* (pianissimo) dynamic marking.

11 *Andantino.* *p*

touch . . or taste the tones. Oh what a

*poco rit.* *Andantino, ♩ = 52.* *dolcissimo.* *p* *mf* *ppp*

The fourth system begins with a section marked "11 *Andantino.*" and a *p* (piano) dynamic. The lyrics are "touch . . or taste the tones. Oh what a". The piano accompaniment includes dynamic markings: *poco rit.* (poco ritardando), *Andantino, ♩ = 52.* (Andantino, quarter note = 52), *dolcissimo.* (dolcissimo), *p* (piano), *mf* (mezzo-forte), and *ppp* (pianississimo). There are also 'x' marks above certain notes in the piano part.

*dolce.* ANGEL (MEZZO-SOPRANO). *pp*

heart-sub-du-ing mel - - - o - dy! My work is done, My task is

**12** *cres.*

o'er, And so I come, Tak - ing it home, . . For the crown is

*pp* *dim.* *poco allarg.*

won, Al - - le - lu - ia, For ev - - er -

*ppp* *dim.*

**13** *cres.*

more. . . . My Fa - ther gave In charge to me This

child of earth E'en from its birth, To serve and save, . . .

Al - - le - lu - ia, And saved . . is . . he.

*cres.* *f* *p* *poco allarg.* 14

This child of clay To me was giv'n, To rear and train By

*dolce.* *p* *pp* *allargando.*

sor - row and . . pain . . . In the nar - row

*rit.* *a tempo.* *a tempo.*

15 *pp* *dim.* *poco allarg.*

way, Al - le - lu - ia, From earth to heaven. . .

*pppp* *lunga.* *dim. e rit.*

16 SOUL RECIT. *p* *più mosso.*

It is a mem - ber of that fam - i - ly Of won - drous be - ings, who, ere the

*colla parte.*

*animato.* *f* *rit.* 17 *a tempo.*

worlds were made, Mil - lions of a - ges back, have stood a - round The throne of God :-

*rit.* *p a tempo.*

RECIT. *p* *largamente.* *cres.* *f*

I will ad - dress him. Might - y one, my Lord, My Guard - ian

*p* *cres.* *f* *p*

18 ANGEL. *a tempo dolce.*

*rit.* All hail, My child and brother, hail! what wouldst thou?

*rit. dim.* Spi-rit, all hail!

18

*colla parte. a tempo.*

SOUL. RECIT. 19 *Allegretto.* *quasi in tempo.*

I would have no-thing but to speak with thee For speaking's sake. I wish to hold with

*Allegretto.* *a tempo.* ♩ = 72.

*pp colla parte.*

*accel.*

thee Conscious commu - nion; though I fain would know A maze of things, were it but

*accel.*

*rit.* ANGEL. *Più lento. espress.*

You can-not now Cherish a wish which ought

*rit.* meet to ask, . . . And not a cu-riousness.

*Più lento.*

*colla parte.*

not to be wished. *allargando.* *f* *Quasi in tempo.* *p*

Then I will speak. . . I ev - er had be - lieved.

20 *Quasi in tempo.* ♩ = 54

*colla parte.* *rit.* *ppp*

. . . That on the mo - ment when the strug - gling soul Quit - ted its mor - tal case, forth - with it fell

21 *espress.* *dim.* *pp*

Un - der the aw - ful Presence of its God, There to be judged and sent to its own

*dim.*

*Ped.* \* *Ped.* \* *Ped.*

22 *Allegretto.* **ANGEL.**

Thou art not let; but

*a tempo.* *mf* *espress.*

place. . . What lets me now from go - ing to my Lord?

22 *Allegretto.* ♩ = 72

*a tempo.* *Ses.*

*Ped.* \*

*poco rit.*

*a tempo poco più lento.*

with extrem - est speed Art hurrying to the Just . . and Ho - ly Judge :

*Sra.*

23

Dear

*a tempo poco più lento.*

*colla parte.*

*pp*

An - gel, say, Why have I now no fear at meet - ing Him ? A - long my earth - ly life, the

*Animato. cres. Allegro.*

*Animato. Allegro. ♩ = 108.*

*dim.*

*con Ped.*

thought of death And judg - ment was to me most ter - ri - ble.

*rit.*

*p*

*colla parte. pp*

*rit.*

24 ANGEL.  
*Lento. Solenne.*

*largamente.*

It is be - cause Then thou didst . . fear, that now . . . . thou dost not

*Lento. ♩ = 48.*

*pp*

*largamente. f*



25 *Recit. Animato molto.*  
*cres.*

fear. Thou hast fore-stalled the a - go - ny, and so For thee the bitterness of

*pp* *Animato molto.*  
*colla parte.*

death.. is past. . . Al - so, be-cause al - rea - dy in thy soul The judg - ment.

*f* *dim.* *rit.* *pp* *Lento.*

*Lento.*

26 *Andante, cantabile.*

. . . is be-gun. A pre-sage falls up-on thee, as a ray, . . Straight from the Judge, ex

*pp* *dolce e legato.*  
*con Ped.*

- pres-sive of thy lot. That calm and joy up - ris-ing in thy soul . . .

*p* *pp*

ANGEL  
 ... Is first - fruit to thee . . . of thy re - com -

SOUL.  
*p legato.*

Now that the hour . . is come, my fear is fled; And at this bal - ance . .

27

*pp*

*con Ped.*

- pense, And heav'n be-gun, First - fruit to thee of thy re - com - pense, . .

... of my des - ti - ny, Now close up - on me, I can for-ward

*pp*

*Ped. \* Ped. \* Ped. \* Ped. \**

28

... And hea - ven, . . and . . hea - ven be - gun.

look, can for - ward look With a se - ren - est joy.

*rit. a tempo.*

28

*rit. p a tempo. cres. molto.*

*Ped. \* Ped. \* Ped. \**

*con Ped.* *f* *dim.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*più tranquillo.* *p* *pp rit.*  
*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *pp*

29

*Allegro.* *mf* *Soul.*  
*Allegro.* ♩ = 112. *But hark!* *up - on mysense Comes a fierce*  
*p* *sonore.*

*ad lib.*  
*hub-bub,* *which would make me fear, Could I be*  
*crea.* *accel.* *f* *pp subito.* *colla parte.*

30

*a tempo.* *ANGEL.* *mf*  
*fright - ed.* *We are now ar-rived*  
*a tempo.* *f* *p* *pp*  
*molto marcato.*

Close on the judgment court; that

*sf p* *pp* *sonore.* *ff*

31 *crea. molto.* *R. fort.* *f*

sul - len howl Is from the de-mons who assem-ble there. Hun - gry and wild to claim their

*p* *crea. molto.* *f* *colla parte.*

*a tempo.* *stringendo sempre.*

pro - per-ty, And ga - ther souls for hell. Hist to their

*pp a tempo.* *stringendo sempre.*

*sonore.* *Rise* *Soul.*

cry. How sour and how un -

- couth a dis - sonance !

DEMONS.

32 *Allegro molto.*  
Chorus. Тенор.  
*p ma marcato.*

Low - born . . clods Of brute earth,

Chorus. Bass.  
*p ma marcato.*

Low - born . . clods Of brute earth, They as -

32 *Allegro molto.* ♩ = 120.

sonoramente.

Chorus. SOPRANO.

(con derisione.)

cres.

gods, ..

And an

Chorus. ALTO.

gods, ..

By a new birth,

And an

They as-pire to be-come gods, gods, ..

By a new birth,

And an

- pire, as - pire to be-come gods, gods, ..

By a new birth,

cres. molto. ff ffz p p f

ex - tra grace, And a score of mer-its. As if aught, aught,

ex - tra grace, And a score of mer-its. As if aught, aught,

ex - tra grace, And a score of mer-its. As if aught, aught,

And an ex - tra grace, And a score of mer-its. As if aught, aught,

*p* *f* *sf* *sf*

33, *grandioso.* *ff* aught . . . Could stand in place Of the high thought,

33, *grandioso.* *ff* aught . . . Could stand in place Of the high thought,

33, *grandioso.* *ff* aught . . . Could stand in place Of the high thought,

33, *grandioso.* *ff* aught . . . Could stand in place Of the high thought,

*ff* *strepitoso.* *ff* *grandioso.* *pesante.*

And the glance of fire Of the great

And the glance of fire Of the great

And the glance of fire Of the great . . .

And the glance of fire Of the great . . .

*molto cres.*

*molto cres.*

The first system of the musical score consists of five staves. The top four staves are vocal parts, each with the lyrics "And the glance of fire" and "Of the great". The fifth staff is the piano accompaniment, featuring a complex texture with triplets and dynamic markings like *molto cres.*

spi-rits, The pow-ers blest, The lords by right, the lords by

spi-rits, The pow-ers blest, The lords by right, the

spi-rits, The powers blest, The lords by right,

spi-rits, The powers blest, The lords . . . by right, the

*largamente.*

The second system of the musical score also consists of five staves. The top four staves are vocal parts with lyrics such as "spi-rits, The pow-ers blest, The lords by right, the lords by". The fifth staff is the piano accompaniment, marked *largamente.*



34

right, The primal own - ers, pri - mal  
 lords . . . by right, Of the proud dwell - ing,  
 the lords by right, The primal own - ers, Of the proud dwell - ing,  
 lords . . . by right, lords by right,

34

owners, Of the proud . . dwell-ing And realm of light, - . . .  
 of the proud dwell-ing And realm of light, - . . .  
 of the proud dwell-ing And realm of light, - . . .  
 owners, Of the proud . . dwell-ing And realm of light, - . . .

*largamente.*

35

Dis - possessed, Aside thrust, Chuck'd down, By the sheer might Of a

36

Dis - possessed, A - side thrust, Chuck'd down, By the sheer might Of a  
 des - pot's will, . . . Chuck'd down, A - side thrust,

36

L.H. R.H.

Dis - possessed, A-side thrust, Chuck'd down, By the sheer might Of a  
 des - pot's will, . . . Chuck'd down, A - side thrust,  
 A - side thrust, A -

L.H. sf sf simile.

des - pot's will, . . . Of a ty - rant's frown, A - side thrust,  
 Dis - pos - sessed, Chuck'd down, A - side, . . . a - side thrust,  
 - side thrust, Dis - pos - sessed, Chuck'd down, A - side thrust,

*Sva.*

**37** *ff*  
 Dis - possessed, A - side thrust, Chuck'd down, By the sheer might Of a  
 Chuck'd down, Dis - pos - sessed, By the  
 Chuck'd down, By the sheer might Of a  
 Chuck'd down, chuck'd down, . . .

**37** *ff*

des - pot's will, Sheer might Of a ty - rant's frown, . . .

sheer might Of a ty - rant's frown, A - side thrust, a .

des - pot's will, . . .

A - - side thrust, Chuck'd down, By the sheer might Of a

The first system of the musical score consists of five staves. The top three staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The music is in a minor key and features various musical notations such as accents, slurs, and dynamic markings.

*sf* Dis - pos-sessed, A - side thrust, Chuck'd down,

*sf* - side, Dis - pos-sessed, A - side thrust, Chuck'd down,

Dis - - pos - sessed, . .

des - pot's will, . . . A - side thrust, Chuck'd down,

The second system of the musical score continues with five staves. It includes vocal lines with lyrics and piano accompaniment. The lyrics are: "Dis - pos-sessed, A - side thrust, Chuck'd down," "- side, Dis - pos-sessed, A - side thrust, Chuck'd down," "Dis - - pos - sessed, . .", and "des - pot's will, . . . A - side thrust, Chuck'd down,". The piano part continues with complex rhythmic patterns and dynamic markings like *sf*.

Dis - pos - sessed, . . . By a ty - rant's frown,

Dis - pos - sessed, dis - pos - sessed, By a ty - rant's frown, . . .

. . . Chuck'd down, By a ty - rant's frown,

By the sheer might Of a ty - rant's frown,

38 *mf* Who af - ter ex - pel - ling Their

*fff* Who af - ter ex - pel - ling Their

*fff* Who af - ter ex - pel - ling Their

*fff* Who af - ter ex - pel - ling Their

38 *fff* Who af - ter ex - pel - ling Their

*fff* Who af - ter ex - pel - ling Their

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

hosts, . . . gave, Tri-umph -

hosts, . . . gave, And still un-just, .

hosts, . . . gave, Tri-umphant still, . .

hosts, . . . gave, Tri-umphant still, . .

*sf* *fp* *cres. molto.*

*Ped.* \*

ant still,

gave Each for - feit crown To psalm - -

gave Each for - feit crown To psalm - -

39

*f*



*ff*

*ff*

gave Each for - feit crown To psalm - dron - ers,

gave Each for - feit crown To psalm - dron - ers,

- dron - ers, To

- dron - ers,

40 *stringendo molto.*

To

*stringendo molto.*

To ev - - 'ry slave, And

*stringendo molto.*

psalm - dron - ers, . . . To ev - - 'ry slave,

*mf* *stringendo molto.* *f*

And cant - ing groan - ers, And

40 *molto cres. e stringendo.*

*p* *tr* *ff* *p* *sonoramente.*



ANGEL.

It is the rest-less pant-ing of their be-ing;

*mf*

*dim.*

*p* *sempre stringendo.*

*Sua bassa.....*

42

Like beasts of prey, who, caged with-in their bars, In a deep hid-e-ous

*sfpp*

*Sua*

pur-ring . . have their life, . . And an in-cessant pac-ing to and fro.

*cres.*

*accel. molto.*

*cres.*

43  
Presto. ♩ - 168.

Piano accompaniment for measure 43. The right hand features a series of eighth-note chords with accents (^) and a dynamic marking of *ff*. The left hand plays a rhythmic accompaniment of eighth notes with a dynamic marking of *sf*.

SOPRANO.

44

ALTO.

*risoluto.*

The pur-pose free,

TENOR.

*ff risoluto.*

The mind bold And in - de - pend - ent, The pur - pose free,

BASS.

*ff risoluto.*

The mind bold And in - de - pend - ent, The pur - pose free,

The mind bold And in de - pend - ent, The pur - pose free,

44

Piano accompaniment for measure 44. The right hand features a series of eighth-note chords with accents (^) and a dynamic marking of *sf*. The left hand plays a rhythmic accompaniment of eighth notes with a dynamic marking of *sf*.

45

So we are told, Must not think To have the as - cend - ant.

So

So we are told, Must not think To have the as - cend - ant.

So

So we are told, Must not think To have the as - cend - ant.

45

Piano accompaniment for measure 45. The right hand features a series of eighth-note chords with accents (^) and a dynamic marking of *sf*. The left hand plays a rhythmic accompaniment of eighth notes with a dynamic marking of *sf*.

*con derisione.*

A saint? . .

*con derisione.*

What's a saint? . .

*con derisione.*

What's a saint? . .

*con derisione.*

A saint? . .

Ha! ha!

One whose breath Doth the air taint Be-fore his death; Ha! ha!

One whose breath Doth the air taint Be-fore his death;

*vp con Ped.*

Ha! ha! Ha! ha! A

Ha! ha! Ha! ha!

Ha! ha! Ha! ha!

Ha! ha! Ha! ha!

47

*con Ped.*

bundle of bones, Which fools a-dore, When life is o'er, Ha! ha!

Ha! ha!

bundle of bones, Which fools a-dore, When life is o'er,

Ha! ha! Ha! ha!  
Ha! ha! Ha! ha!  
Ha! ha! Ha! ha!  
Ha! ha! Ha! ha!

*dim.* *cres. mollo.*

'Tis all the same;  
'Tis all the same;  
Vir - tue and vice, A knave's pre-tence. . . . Ha! ha!  
Vir - tue and vice, A knave's pre-tence. . . . Ha! ha!

*sf* *cres.* *f* *sf*





Ha! ha!



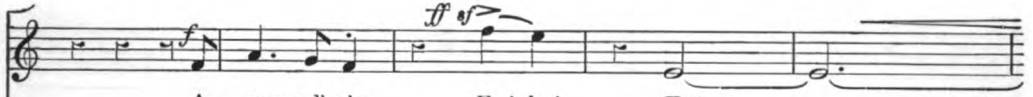
Ha! ha!



Dread of hell - fire, Of the



Dread of hell - fire, Of the



A co - ward's plea. Ha! ha! Ha! . . . . .



A co - ward's plea. Ha! ha! Ha! . . . . .




ve - nom - ous flame, . . . Ha! ha! . . . . .



ve - nom - ous flame, Ha! ha!



50 *Animato.*



Give him his price, Saint though he be,  
 Give him his price, Saint though he be,  
 Give him his price, Saint though he be,  
 Ha! . . . Ha, . . . ha! . . . Ha, . . . ha! .

50 *Animato.*




From shrewd good sense He'll slave for hire; . . . . .  
 From shrewd good sense He'll slave for hire; . . . . .  
 From shrewd good sense He'll slave for hire; . . . . . And  
 Ha, . . . ha! . . . Ha, . . . ha, . . . ha, . . . ha! . . . And

51

*dim.* *dim.*  
 does but as - pire To the hea - ven a - bove With sor - did aim, And  
*dim.* *dim.*  
 does but as - pire To the hea - ven a - bove With sor - did aim, And  
 51  
*dim.* *dim.*

Ha! ha!  
 Ha! ha!  
 Ha! ha!  
 not from love. . . . not from love, . . . not from  
*p* *pp* *dolce.* *pp*

52

pp, -  
Ha! ha!

pp  
Ha! ha! Ha! ha!

pp, -  
Ha! ha! Ha! ha!

pp  
love. Ha! ha! Ha! ha!

52 dolce.  
dolce.

pp  
Ha! ha!

pp  
Ha! ha!

pp  
Ha! ha!

pp  
Ha! ha!

dim. dim.

53

pp remote. dim. (Dis - - - pos - sessed,) . . . pp very remote. (Dis - - -

53

ppp.

54

*Handwritten signature*

- - - pos - sessed, . . . A - side thrust.)

rall. poco a poco.

ppp rall. poco a poco. rit. molto.

55

*Andantino.*

SOUL. RECIT.

I see not those false

*Andantino. ♩ = 52.*

*ppp* *pp colla parte.*

spi - rits; shall I see . . . My dear-est Mas - ter, when I reach His

*accel.* *rit.* *p*

*pp* *colla parte.*

throne? Yes,— for one mo-ment thou shalt

*Più mosso. ♩ = 63.* *ANGEL. RECIT.* *rit.*

*a tempo.* *colla parte.* *pp*

56

*a tempo.*

RECIT. tranquillo.

see thy Lord. . . . One mo-ment; but thou knowest not, my child, What thou dost

*pp* *colla parte.*

**Allegro.**  
a tempo.

ask : that sight of the Most Fair . . . Will

*Allegro. ♩ = 48.*  
a tempo. dolce.

glad - den thee, . . but it will pierce . . thee too. Thou speakest dark - ly, An - gel !.

*stringendo. rit. f* **57** *Più lento. SOUL. rit.*

*stringendo. rit. colla parte. f pp*

*Più lento. ♩ = 72.*

. . and an awe Falls on me, and a fear lest I be rash.

*dim. rall.*

*im.*

**58** **ANGEL. Quasi Recit.**  
*Moderato. parlando sotto voce.*

There was a mor - tal, who is now a - bove In the mid glo - ry : . . he, when

*Moderato. ♩ = 58.*  
*pp mistico.*



*espress.*

near to die, Was giv'n commu - nion with the Cru - ci - fied, — Such, that the

*ppp*

Mas - ter's ve - ry wounds were stamped Up - on his flesh; and, from the

59

*dim.*

a - go - ny Which thrilled through bo - dy and soul in that em - brace Learn that the

*rit. p*

flame of the Ev - er - last - ing Love . . . Doth burn ere it trans - form . . .

*rit. e dim.*

*S. Bass*

*Andante.*

Semi-Chorus.  
SOPRANO.

ANGELICALS.

CONTRALTO.

Praise,

60 CHORUS.

1st. SOPRANO.

2nd SOPRANO.

1st CONTRALTO.

2nd CONTRALTO.

(Trombe.)

*Andante.* ♩ = 72.

60

*ppp*

*Ped.*

*\* Ped.*

*\* simile.*

Praise

to

the

Ho - liest

in

the height,

*p rit.*

Praise,

*p rit.*

Praise,

*p rit.*

Praise,

*p rit.*

Praise,

*rit. < ff > dim. molto.*

*Ped.*

*\* Ped.*

61 *Poco più lento.*  
*pp sostenuto.*

Praise to the Ho-li-est in the height, And in the depth be

*pp* *ten.*

61 Praise to the Ho-li-est in the height And in the depth be

*pp* *ppp*

praise to the Ho-li-est,

*pp* *ppp*

praise . . . to the Ho-li-est,

*Poco più lento.* ♩ = 60.

61 *ppp* (Voices.)

ANGEL.  
Hark to those sounds!

praise : Most sure, most sure in all His

*mf* *dim.*

praise : In all His words most won-der-ful; Most sure, most sure in all His

*pp* *dim. pp*

praise, . . . praise to the Ho-li-est, . . .

Most won-der-ful; *dim. molto.* *pp*

praise, . . . praise to the Ho-li-est, . . .

*pp* *dim. molto.* *pp*

*ten. dim. pp*

They come of ten-der be - ings an - gel - i - cal, . . . Least and ways!

*pp* Praise, . . . Praise, . . .

62 *pp* Praise, . . . *pp* Praise to the Ho - li - est . . .

*pp* Praise to the Ho - li - est, . . .

62 *pp* *molto espress.* *dim.* *ten.* *Sva.* Praise to the Ho - li - est, . . .

63 *pp* most child-like of the sons of God. *ppp* praise to the Ho - li - est

63 *p* To us His el - der race He gave To bat - tle and to To us His el - der race He gave To bat - tle and to

63 *Poco più animato.* = 84. *dim.* (Voices.)

*dim.*

in . . . the height, . . .

*p* With - out the soil . . . of

*p* With - out the soil . . . of

win, Without the chas - tisement of pain, . . . With-out the soil of

win, Without the chas - tisement of pain, with-out, . . . With-out the soil of

*poco allargando.* 64 *ppp*

praise, . . . Spi - rit and flesh . . . His

praise, . . .

64

sin. . .

sin. . .

sin. . . *p* The young - er son He willed to be A mar-vel in His *cres.*

sin. . . *p* The young - er son He willed to be A mar-vel in His *cres.*

*poco allargando.* 64 *pp*

pa - rents were; His home was hea - ven and *dim.*  
 His home, . . His home was hea - ven and *dim.*  
 His home was hea - ven and *dim.*  
 His home, . . His home was hea - ven and *dim.*  
 birth: Spi - rit and flesh His parents were; His home, . . His home was hea - ven and *dim.*  
 birth: Spi - rit and flesh His pa - rents were; His home was hea - ven and *dim.*

65 *Poco allargando.* earth. *ppp* Praise, . . .  
 earth. earth.  
 65 earth. . . Praise, *f* *pp*  
 earth. . . Praise, *f* *pp*  
 earth. The E - ter - nal *p*  
 earth. The E - ter - nal *p*  
 65 *Poco allargando.* *pp* *f a tempo.* *pp* *dim.* (Voices.)



Praise, To serve as  
To serve as  
To serve as  
To serve as  
blessed His child, . . . and armed, And sent Him hence a - far, To serve as  
blessed His child, . . . and armed, And sent Him hence a - far, To serve as

66  
cham - pi - on in the field Of el - e - ment - al war. . .  
cham - pi - on in the field. Of el - e - ment - al war. . .  
66  
cham - pi - on in the field Of el - e - ment - al war. . .  
cham - pi - on in the field Of el - e - ment - al war. . .  
cham - pi - on in the field.  
cham - pi - on in the field.  
66  
pp dim.

Ped.

\*



*pp*  
 praise . . . to the Ho - li - est . . .  
 To be His Vice - roy in the world Of mat - ter, and of sense ; Up - on the frontier, towards the

To be His Vice - roy in the world Of mat - ter, and of sense ; Up - on the frontier, towards the

To be His Vice - roy in the world Of mat - ter, and of sense ; Up - on the frontier, towards the

(Voices.)

*poco rit.* in the height, *pp* Praise to the  
 foe. . . Praise to the

*f* *poco rit.* *dim.* **67** *dim. molto.*  
*f* A re - so - lute de - fence.  
 Up - on the fron - tier, A re - so - lute de - fence.  
 foe. . . A .. re - so - lute, a re - so - lute de - fence.  
 foe, . . . A re - so - lute . de - fence.

*f* *poco rit.* *dim.* **67** *8va Allargando.*

ANGEL. *allargando.*

*solenne.*

*dim.* We now have pass'd the gate, and are with-in The

Ho - li - est.

Ho - li - est.

*pp* *rit.* *dim. molto.*

68 *Moderato.*

SOUL. *parlando.*

House . . . of Judg-ment ; The sound is like the rushing of the

Soprano.

CONTRALTO.

TENOR.

*pp* Praise,

BASS.

Semi-Chorus.

68 SOPRANO.

ALTO.

TENOR.

BASS.

Chorus.

*pp*

*Moderato.* ♩ = 65.

Praise,

68 *ppp* *mf* *pp*

*Ped.* \* *Ped.* \* *simile.*

*cantando.* *rit.*  
 wind— The sum - mer wind a-mong the lofty pines.

*pp* *dim. rit.*  
 Praise to the Ho - li - est,

*pp* *dim. rit.*  
 Praise to the Ho - li - est,

*pp* *rit. dim.*  
 Praise to the Ho - li - est,

*pp* *rit. dim.*  
 Praise . . . to the Ho - li - est,

*p* *rit.* *ff*  
 Praise, . . .

*rit.*  
 Praise, . . .

*rit.*  
 Praise, . . .

*p* *rit.* *ff*  
 Praise, . . .

*rit.* *ff*  
 Ped. \* Ped. \*

69 *Moderato.*

praise,

praise, praise, praise,

praise,

69 *Moderato.*  
1st & 2nd SOPRANOS.

3rd SOPRANO.

praise,

praise,

Glo - ry to Him, who ev - er - more By truth and jus - tice reigns ; Who

Glo - ry to Him, who ev - er - more By truth and jus - tice reigns ; Who tears the

praise,

69 *Moderato.* ♩ = 72.

*fz p* *sempre tremolando.*

Praise,

Allargando.

praise, . . . praise,  
 praise to . . . the Ho - li - est, . . . praise, praise, Who  
 praise to . . . the Ho - li - est, . . . praise, Who  
 praise to the Ho - li - est in the height,

Allargando.

praise to the Ho - li - est in the height,  
 praise to the Ho - li - est in the height,  
 tears the soul . . . from out its case, . . . And burns, and burns a - way its  
 soul . . . from out its case, And burns, and burns, and burns a - way its  
 praise to the Ho - li - est in the

Allargando.

Ped. \* con Ped.

70

ANGEL.



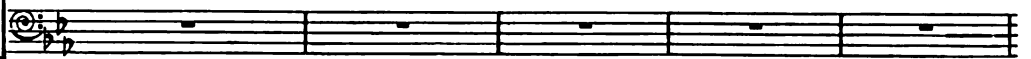
They sing of thy ap-proaching ag - o-ny, Which thou so ea - ger-ly didst ques-tion of.



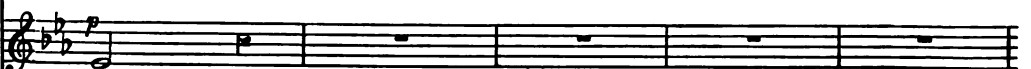
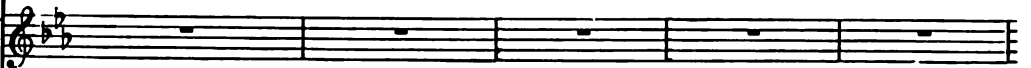
tears the soul from out its case, . . . And burns a -



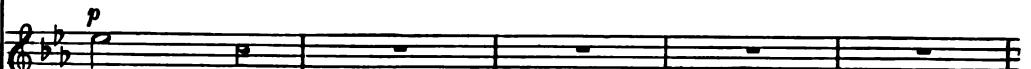
tears the soul from out its case. . . .



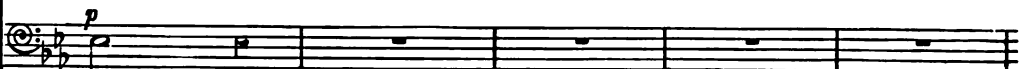
70



stains !



stains !



height.

70



Ped.

dim.

Soul. *p espress.* *poco rit.*

My soul is in my hand: I have no

*dim. molto.*

way its stains!

*colla parte.*



*a tempo*

fear. . . . .

*pp* Praise to the Ho - li - est.

*pp* Praise to the Ho - li - est, *dim.* praise to the Ho - li - est.

*pp* Praise to the Ho - li - est . . . . . in the height.

*pp* in the height.

*a tempo.* *pp* Praise to the Ho - - li - est.

*pp* *dim.* Praise to the Ho - li - est. . . . .

*pp* Praise to the Ho - li - est.

*pp* Praise to the Ho - li - est.

*a tempo.* *dim.*

*con Ped.*

71

*Più mosso.*

SOUL.

But hark! a grand mys - te - rious

Brass. *pp*

71 *Più mosso.* ♩ = 104.

*sfp* *cres* *sfp* *cen* *sfp*

*Ped.* \* *Ped.* \* *Ped.*

*poco stringendo.*

har - mo - ny: It floods me, like the

*f*

*do.* *sf* *poco stringendo.* *sfp* *cres*

\* *Ped.* \* *Ped.* \*

deep and sol - emn sound Of ma - ny wa - ters...

*con Sua sf*

*sfp* *cen* *do.* *sf*

*Ped.* \* *Ped.* \* *Ped.* \*

♩ = 84.

Larghetto,  $\text{♩} = 72$  ( $\text{♩}$  of preceding). 110

72

*accel. poco a poco.* *p*

*accel. poco a poco.*

*cres. molto.* *p* *molto cres.*

*Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \**

*p* *molto cres.* *sf p* *cres*

$\text{♩} = 42$  ( $\text{♩} = 84$ )

*Ped. Ped. \**

*sf*

*cen* *do.*

*Ped. \* Ped. \* Ped. \**

ANGEL.

73 *L'istesso tempo.*  $\text{♩} = 84$ .

*f*

And now the thresh - hold, . . . as we traverse it, . . .

*L'istesso tempo.*

*fp* *fp*

*con Ped.*

Ut - ters a - loud its glad . . . . .

re - spon - - sive chant.

**74 Chorus (Tutti).**  
*Maestoso.*

*fff* ^ . . . . . Praise . . . . . to the Ho - li - est in the height, And

*fff* ^ . . . . . Praise . . . . . to the Ho - li - est in the height, And

*fff* ^ . . . . . Praise . . . . . to the Ho - li - est in the height, And

*fff* ^ . . . . . Praise . . . . . to the Ho - li - est in the height, And

**74 Maestoso.** ♩ = 84.

1st SOPRANO. *Allargando.* *p*

in the depth be praise : *espress.* Most . .

2nd SOPRANO.

in the depth be praise : *espress.* In all His words most won - der - ful ; . .

in the depth be praise : In all His words most won - der - ful ; . .

in the depth be praise : In all His words most won - der - ful ; . .

in the depth be praise : In all . . . His words most won - der - ful ; *Allargando.*

*Ped.*

*molto cres.* *ffz* *molto stringendo.*

sure, most sure in all His

*ffz* *molto stringendo.*

Most sure, most sure in all His

*cres.* *ffz* *molto stringendo.*

Most sure, . . most sure in all His

*ffz* *molto stringendo.*

Most . . sure, most sure in all His

*ffz* *molto stringendo.*

Most sure, most sure in all . . . His

*molto cres.* *ffz* *molto stringendo.*

*Ped.* \*

8206.

75 *Allegro molto.*

ways! . . . . . *mf* 0

ways! . . . . . *mf* 0

ways! . . . . .

ways! . . . . .

*Allegro molto. ♩. = 72.*

75

*ff* *sf* *dim.*

*cantabile e sostenuto.*

lov - - ing wis - dom of our God! . . When all was sin and *dim.* *p*

lov - - ing wis - dom of our God! . . *dim.*

*p*



76

*cres.*  
 shame, . . . A sec - ond Ad - am . . to the fight . . And to the res - cue  
*legato.*  
*mf*  
 O lov - ing wis - dom of our  
*p legato.*  
*cres.*  
 O lov - ing wis - dom of our God! When all was sin and shame,

76

*cres.*

came. *ff* *dim.*  
 O lov - ing wis - dom of our  
 God! *ff* *dim.*  
 O . . . lov - ing wis - dom! O  
*p*  
 O lov - ing wis - dom of our God! O  
*ff*  
 O lov - ing wis - dom of our God!

*pp*  
*ff* *dim.*



77 *p*

God!

*cantabile e sostenuto.*

*cres.*

wi - - sest love! that flesh and blood Which did in Ad - am fail, Should

*cres.*

wi - - sest love! that flesh and blood Which did in Ad - am fail, Should

77 *p*

*p* *cres.*

O wi - sest love! O wi - sest love!

*mf*

strive a - fresh a - gainst the foe, Should strive and should pre - vail ; . .

*mf*

strive a - fresh a - gainst the foe, Should strive and should pre - vail ; . .

*mf* *dim.*

O wi - sest love! O wi - sest

*cres.* *mf* *dim.*

78

*p* O lov - ing wis - dom of our God!

*p* O . . . lov - ing wis - dom of our God!

*p* *dim.* O lov - ing wis - dom of our

*p* love! *p* O wi - sest love!

78 *p* *dim.* *dim.*

*p* *espress.* And that a high - er gift . . . than grace Should flesh . . . and

*pp* O wi - - sest

God! *pp* O

*pp* O . . .

*p* *pp* *Sev.*

79 *dim.*

blood re - fine, . . . . . God's

love! God's

wi - sest 'love! God's

wi - sest love! . . . . . God's

79 *pp*

Detailed description: This system contains five staves. The first four are vocal staves (Soprano, Alto, Tenor, Bass) with lyrics. The fifth is a piano accompaniment staff. The piano part features a complex chordal texture with many accidentals and a dynamic marking of *pp* (pianissimo). The number 79 is written above the piano staff.

*dim.*

Pres - - ence and His ve - ry Self, And Es - sence

*dim.*

Pres - - ence and His ve - ry Self, And Es - sence

*dim.*

Pres - - ence and His ve - ry Self, And Es - sence

*dim.*

Pres - - ence and His ve - ry Self, And Es - sence

*dim.*

Detailed description: This system contains five staves. The first four are vocal staves with lyrics. The fifth is a piano accompaniment staff. The piano part has a dynamic marking of *dim.* (diminuendo) and features a complex chordal texture with many accidentals. The number 79 is written above the piano staff.

*dim.* 80 *espress.* *p*

all . . . . di - vine. . . . . O gen-'rous

*dim.* *espress.* *p*

all . . . . di - vine. . . . . O gen-'rous

*dim.*

all . . . . di - vine. . . . .

*dim.*

all . . . . di - vine. . . . .

80 *ppp legato.*

*Ped.*

*fp* *pp*

love ! O gen - 'rous love ! . . . . that He who

*fp* *pp*

love ! O gen - 'rous love ! . . . . that He who

*espress.* *pp*

O gen - 'rous love ! that He who

*espress.* *pp*

O gen - 'rous love ! that He who

81

*pp* *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

*pp* *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

*pp* *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

*pp* *dim.*

smote In man for man the foe, The dou - ble ag - o - ny in

81

*sempre legato.*

*pp*

man For man should un - der - go ; . . . . .

*pp*

man For man should un - der - go ; O gen - 'rous love ! . . . .

*pp*

man For man should un - der - go ; O gen - 'rous love ! . . . .

*pp*

man For man should un - der - go ; O gen - rcus love ! . . . .

82

O gen - 'rous love! that

O gen - 'rous love! . . . that

O gen - 'rous love! that

O gen - 'rous love! . . . that

82

*legato.*

*Ped.*

He who smote In man for man the foe, . . The dou - ble

He who smote In man for man the foe, . . The dou - ble

He who smote In man for man the foe, . . The dou - ble

He who smote In man for man the foe, . . The dou - ble

ag - o - ny in man . . . For man should un - der - go; . . .

ag - o - ny in man . . . For man should un - der - go;

ag - o - ny in man . . . For man should un - der - go, should

ag - o - ny in man . . . For man should un - der - go, should

*sempre legato.*

83

. . . . . And in the gar - den

. . . . . And in the gar - den

un - der - go; . . . . . And in the gar - den

un - der - go; . . . . . And in the gar - den

*Sva*

*legato.*



*cres.*  
 se - - cret - ly, And on the cross, the cross . . on  
*cres.*  
 se - - cret - ly, And on the cross, the cross . . on  
*cres.*  
 se - - cret - ly, And on the cross, the cross . . on  
*cres.*  
 se - - cret - ly, And on the cross, on the cross . . on

*legato.* *cres.*

*p*  
 high, Should teach His breth - ren and in - spire . . To  
*p*  
 high, Should teach His breth - ren and in - spire . . To  
*p*  
 high, Should teach His breth - ren and in - spire . . To  
*p*  
 high, Should teach His breth - ren and in - spire . . To

84

*pp* *fp*

*dim. molto.*

suf - fer and to die. O gen - 'rous love!

*dim. molto.* *dim.*

suf - fer and to die. O gen - 'rous love! O

*dim. molto.*

suf - fer and to die. O gen - 'rous love!

*dim. molto.* *dim.*

suf - fer and to die. O gen - 'rous love! O

*pp*

85

*ppp*

O gen - 'rous love! . . .

*ppp*

gen - 'rous love! O gen - 'rous love! . . .

*ppp*

O gen - 'rous love! . . .

*ppp*

gen - 'rous love! O gen - 'rous love! . . .

85

*ppp*

*Ped.* \*

86

0 lov - ing  
 In all His words most  
 Praise, . . . .  
 Praise, . . . .

*p*  
*f*  $\wedge$  *pp*  
*f*  $\wedge$  *pp*

86

*cres.* *f* *pp*  
*Ped.* \* *con Ped.*

wis - dom of our God!  
 won - der - ful, . . . .

*p* *sf* *cres.*

87 *p* *Animato.*  
 O wi - sest, wi - - sest . . love !  
*cres.*  
 in all His words most won - - der - ful;  
 praise,  
 praise, . . . . .  
 praise to the

87 *f* *p* *mf* *Sva. Animato.*  
*f* *p* *p* *cres.*  
 Ped. \* *V*

*f* *f* *mf*  
 Praise, . . . . .  
 praise . . to the Ho - li - est in the height,  
 praise . . to the Ho - li - est, to the Ho - li - est in the height,  
 Ho - li - est, to the Ho - li - est in the height,

praise to the Ho - li - est in the height, And in the depth be  
 praise to the Ho - li - est in the height, . . . And in the depth be  
 praise to the Ho - li - est in the height, And in the depth be  
 praise to the Ho - li - est in the height, And in the depth be  
*Molto maestoso.* ♩ = 96.

88 *largamente.*  
*sfz* *Ped.*

1st Chorus. 89 *Animato.*  
 praise, *mf* *cres.* Praise to the Ho - - liest  
 praise, *mf* *cres.* In all . . . His words most wonder - ful, . . . Praise . . . to the Ho - li - est in the  
 praise, *mf* *cres.* In all His words most won - der - ful, Praise . . . to the Ho - li - est in the  
 praise, *mf* *cres.* In all . . . His words . . . most won - der - ful,

2nd Chorus. 89 *Animato.*  
 praise, *mf* *cres.* Most won - der - ful, . . .  
 praise, *mf* *cres.* In all . . . His words most won - der - ful,  
 praise, *mf* *cres.* In all His words most won - der - ful,  
 praise, *mf* *cres.* Most won - - - der - ful,

89 *Animato.* ♩ = 108.  
*mf* *cres.* *f*

90



in . . . the height, praise . . . to the



height, . . . . .



height, . . . . . And in the depth, the depth . . be praise,



And in . . the depth be praise,

90



Praise . . . to the



And in the depth be praise, Praise to the



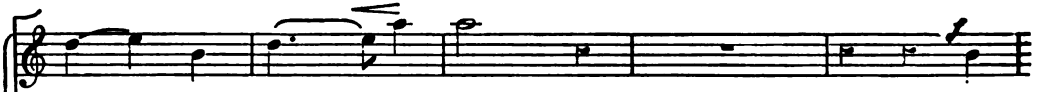
And in . . . the depth, in the depth be praise, . . .



And in . the depth be praise,

90



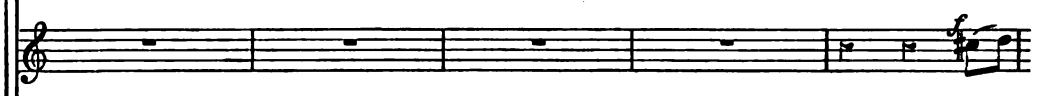


Ho - liest in . . . the height,

And



And in the depth, and



and



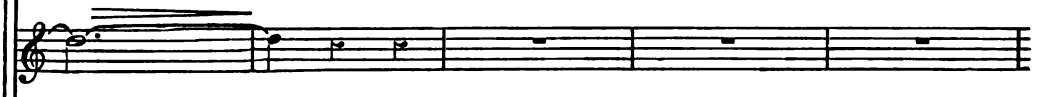
and



Ho - li - est in the height, . . . . And in . . . the depth . . . be



Ho - li - est in the height, . . . . . And in . . . the depth be praise,



. . . . .



Praise.. to the Ho - li - est,





in the depth be praise, be praise, . . be praise.

in . . the depth be praise, *f* and in the

in the depth, the depth . . be praise.

in . . the depth be praise, *f* praise

praise, *f* and in the depth,

*f* and in . . the depth, . . the depth . .

*f* and in the depth, the

*f* And in . . the depth, and in . . the

*rf* *rf*

91 *cantabile e legato.*

O lov - ing wis-dom of our  
 depth be praise. . . O . . . wi - sest love!  
 O wi - sest, wi - . . sest love!  
 . . . to the Ho - li-est, praise . . to the Ho-li-est, to the

91 *cantabile e legato.*

Praise . . to the Ho-li-est, to the Ho - li-est.  
 . . . be . . . praise. O wi - sest  
 depth . be praise.  
 depth be praise. O wi - sest, wi - sest

91 *cantabile e legato.*

92

God!

Praise . . to the

O wi - sest

Praise . . to the Ho - li - est in the height, . . .

And

Ho - li - est in . . the height.

O gen - 'rous,

92

Wi - sest, wi - - sest love!

love!

Praise . . to the Ho - li - est, to the Ho - li - est,

O lov - ing wis - dom of our God!

love!

O lov - ing wis - dom of our God!

92

Ho - li - est in the height. Gen - - 'rous,  
 love! . . . O gen - - 'rous, gen - 'rous love! Praise . . . to the  
 in the depth be praise, Praise . . . to the  
 gen - - 'rous love! O lov - ing  
 Gen - - 'rous, gen - - 'rous love!  
 Praise . . . to the  
 Praise . . . to the Ho - li - est in the height, And  
 O gen - 'rous, gen - 'rous love!

93 *Poco più animato.*



gen - 'rous love!



Ho - li - est, . . . praise . . . to the Ho - li - est . . . in the height.

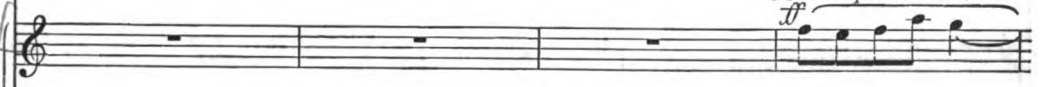


Ho - li - est, . . . praise . . . to the Ho - - li - est.



wis - - dom of . . our . . God! Glo - ry to Him, glo - ry to

93 *Poco più animato.*



Glo - - - -



Ho - li - est . . . in the height.

Glo - - - -



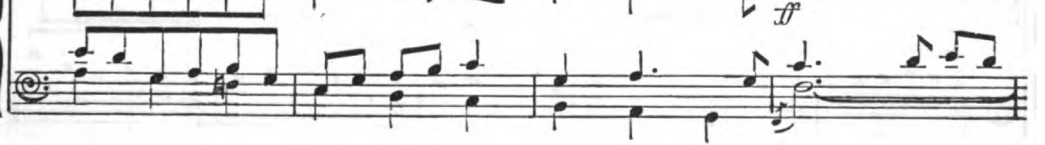
in . . . the depth.

Glo - - - -



O gen - 'rous love! . . . Glo - ry to

*Poco più animato.*



Glo - - - ry to Him, glo -

Glo - - - - - ry

Glo - - - - - ry,

*sf* Him, who ev - er - more By truth and jus - tice

- ry to Him, *rf* glo - - - - - ry,

- - - - - ry, *rf* glo - - - - - ry to

- - - - - ry, *rf* glo - - - - - ry to Him,

*sf* Him, who ev - er - more By truth and jus - tice

94

*Animato.*

ry, glo - - ry, glo -

to Him, who ev - er - more, to

glo - ry to Him, who ev - er - more By truth, . . by . . truth and jus - tice

reigns, . . . . .

94

*Animato.*

glo - - ry, glo - - ry to

Him, to Him, who ev - er - more By truth and jus - tice

glo - ry to Him, who ev - er - more By truth and jus - tice reigns ;

reigns ; . . . . .

94

*Animato.*

*Ped.*



ry, glo - ry, glo - ry, glo - ry,

Him, who ev - er - more By truth and jus - tice reigns, by truth and justice, by truth and jus - tice reigns,

reigns, . . . Glo - ry to . . . Him, . . . glo - ry to Him,

*f marcato.*

Glo - ry to Him, who ev - er - more By truth and jus - tice reigns,

Him, who ev - er - more By truth and jus - tice reigns,

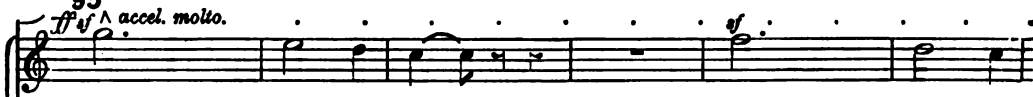
reigns, . . . Glo - - ry, glo - ry to Him, glo - ry to

who ev - er - more, ev - er - more reigns, Glo - ry . . . to

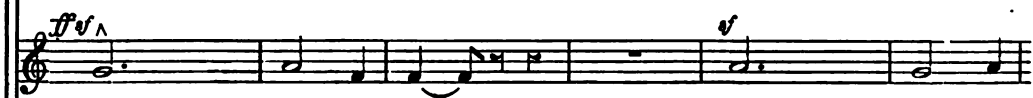
*f marcato.*

Glo - ry to Him, glo - - ry, glo - ry to

95 *ff* *mf* *^* *accel. molto.*



glo . . . ry to Him, glo . . . ry to



glo . . . ry to Him, glo . . . ry to

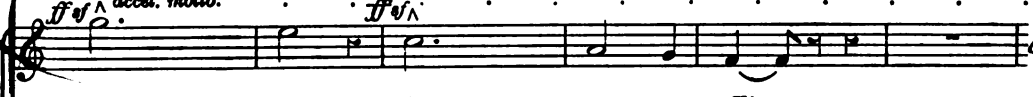


glo . . . ry to Him, glo . . . ry to

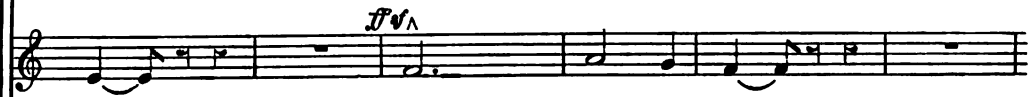


glo . . . ry to Him, glo . . . ry to

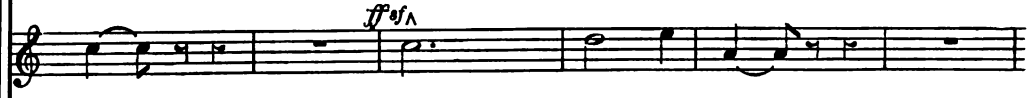
95 *ff* *mf* *^* *accel. molto.*



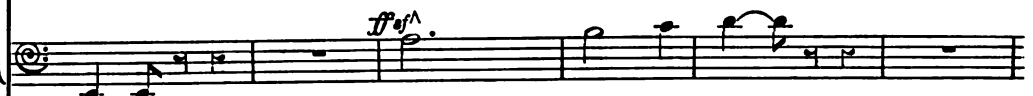
glo . . . ry, glo . . . ry to Him,



Him, glo . . . ry to Him,



Him, glo . . . ry to Him,



Him, glo . . . ry to Him,

95 *accel. molto.*



96

*al* *Allegro molto.*

Him.

Him. Praise to the Ho - li - est

Him. Praise to the Ho - li - est

Him. Praise to the Ho - li - est

*p* *cres.*

*p* *cres.*

*p* *cres.*

96

*al* *Allegro molto.*

*1 Beat*

glo - - ry to Him.

glo - - ry to Him.

glo - - ry to Him. Praise to the Ho - li - est

glo - - ry to Him. Praise to the Ho - li - est

*sf* *cres.*

*sf* *p* *cres.*

96

*al* *Allegro molto.*  $\text{♩} = 84$

*fp* *cres.*

*Ped. V* *\* Ped. V*

Praise, . . . . .

Praise, . . . . .

in . . . . . the height, . . . . . And in the

in . . . . . the height, . . . . . And in the

*ff* *dim. p* *p* *molto cres.*

Praise, . . . . .

Praise, . . . . .

in the height, . . . . . And in the

in . . . . . the height, . . . . . And in the

*ff* *dim. p* *p* *molto cres.*

*ff* *p*

*Ped.* *Ped.*

praise, . . .

praise, . . . In

depth, . . . the depth . . . be praise, . . . In

depth, . . . the depth . . . be praise, . . .

praise, . . .

praise, . . . In

depth, . . . the depth . . . be praise, . . . In

depth, . . . the depth . . . be praise, . . .

*cres.*

*ffz*

*Ped.*

*Ped.*

*Ped.*

glo - ry, praise, . . .

*sf* ^ all . . . His words most won - - der - ful; Most

*sf* ^ all . . . His words most won - - der - ful; Most

^ . . . In all . . . His words . . .

glo - ry, praise, . . .

*sf* ^ all . . . His words most won - - der - ful; Most

*sf* ^ all . . . His words most won - - der - ful; Most

^ . . . In all . . . His words . . .

*sf* ^

*f* **98** *Animato.* *cres.*

praise, . . . . . praise, . . . . .

*sf*  $\wedge$

sure . . . in all His ways! In all His words most won - der - ful; Most

*sf*  $\wedge$

sure . . . in all His ways,

. . . most won - der - ful, in all His words most won - der - ful; Most

*f* **98** *Animato.* *cres.*

praise, . . . . .

*sf*  $\wedge$

sure . . . in all His ways,

*sf*  $\wedge$

sure . . . in all His ways,

*cres.*

. . . most won - der - ful, in all . . . His

**98** *Animato.*

*f*  $\wedge$



99 *a tempo.*

Most . . . sure . . .

sure in all . . . His ways, in all His

most sure . . .

sure in all . . . His ways, in all His

praise, . . . sure . . .

in all His

most sure . . .

words . . . most won - der - ful, most . . .

99 *d. = 96.*

*ff a tempo.*

... in all His ways, most  
ways, most sure . . . . . in  
... in all His ways, most  
ways, most sure . . . . . in  
... in all His ways, most  
sure, . . . . . most . . . . . sure in

sure . . . . . in all His ways, most

all His ways, most sure, . . . . . most

sure . . . . . in all His ways, most

all His ways, most sure, . . . . . in

sure . . . . . in all His ways, most

all His ways, most sure, . . . . . most

sure . . . . . in all His ways, most

all His ways, most sure, . . . . . in

100

sure . . . . in all . . . . His

sure in all, in all . . . . His

sure in all, in all . . . . His

all, . . . . in all . . . . His

100

sure . . . . in all . . . . His

sure in all, in all . . . . His

sure in all, in all . . . . His

all, . . . . in all . . . . His

100

Sva

ffz

^ rit. lunga

ways !

^ rit.

ways !

^ rit.

ways !

^ rit.

ways !

^ rit. lunga

ways !

^ rit.

ways !

^ rit.

ways !

^ rit.

ways !

^

rit.

*molto dim.*

*Ped. 3va bassa.*

*lunga pp*

101

*Larghetto.* ♩ = 58.

*pp*

*con Ped.*

*Brass.*

*solenne.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*dim. e rit.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*rit. molto.*

*Ped.* \*

8306.

*Lento.* ANGEL. *ad lib.*

*Solenne.*

Thy judg-ment now is near,

for we are come In-to the veil - ed

*Lento.* ♩ = 48.

*Ped.* \*

103 *Moderato.*

pres - ence of our God.

*Soul.* *pp*

I hear the

103 *Moderato.* ♩ = 69.

*ppp*

*mf*

*ppp*

*pp* *poco.*

It is the voice of friends a - round thy bed, Who

*dim.*  
voi - ces that I left on earth.

*Sua.*

*con Ped.*

*dim.*

*Sua.* say the "Sub - ve - ni - te" with the priest.

Hith-er the ech - oes



come, . . . . . be - fore the Throne Stands the great

*pp*

*Stra*

L.H.

*largamente.* *f* *rit.* *a tempo.* *cres.* *accel.*

An - gel of the Ag - o - ny, The same who strengthen'd Him, what time He knelt Lone in the

*largamente.* *rit.* *a tempo.* *accel.*

*ad lib.* *f* *dim.* 105 *pp* *espress.*

gar - den shade, be - dewed with blood. . . . That An - gel best can plead with Him for

*f p colla parte.* *pp*

all Tor - ment - ed souls, . . the dy - ing and the dead.

*pp*

*rit.* *molto.* *sf* *molto dim.*

106 ANGEL OF THE AGONY (BASS).  
*Lento e solenne.* *f* *molto espress.* *dim.*

Je - su! . . . by that shudd'ring dread which fell on Thee;

*Lento e solenne.*  $\text{♩} = 48.$  *pp* *sfp* *sempre colla voce.*

*Ped.*

Je - su! . . . by that cold dis-may which sick - ened Thee; .

*f* *dim.* *sfp*

107 *p poco affrettando.* *cres.*

. . . Je - su! by that pang of heart which

*pp*

thrill'd in Thee; . . . Je - su! by that moun't of sins which crip - pled Thee; .

*f* *molto largamente.* *dim.* *pp*

*mf* *dim.* *pp* *dim.*

108

*pp teneramente.*

Je - su! . . . by that sense of guilt which

*a tempo.*

*ppp*

*ppp*

*pp*

sti - fled Thee ; Je - su! . . . by that in - cence which

*pp*

109

*poco affrettando. cres.*

gir - dled Thee ; . . . Je - su! by that sanc - ti ty . . .

*ppp*

*largamente.*

. . . which reigned in Thee ; Je - su! by that God - head which was one with Thee

*espress.*

*pp*

*dim.*

*pp*

*dim.*

110

*Poco più mosso.*  
*p dolce.*

*dim.*

Je - su! spare these souls which are so

*Poco più mosso.*

111 *Più mosso.*

dear to Thee, *Allargando.*

Souls, who in pris - on, calm and

*dim.*

112 *cres. accel.*

pa - tient, wait for Thee; .. *Allargando.*

Hasten,

*a tempo.*

Lord, their hour, . . . . . and bid them

*a tempo.*

*cres.* *largamente.* *ff*

come to Thee, . . . To that glo - - - - - ri - ous

*cres.* *colla parte.* *f*

113

*dim.* *p* *rit.* *pp*

Home, . . . . . where they shall ev - er gaze on

*p* *dim.* *pp dolciss.* *rit.* *ppp*

*dim.* *Molto lento, ad lib.* *ff*

Thee. *Allargando.* *Molto lento.* Je - su! . . . spare these

*ffz* *p dim.* *f* *p*

*dim.* *p rit.*

souls which are so dear to Thee. . . . .

*pp colla parte.* *molto dim.*

*Ped.* *\* Ped.*

114

*Adagio.*

SOU. *pp*

I go be-fore my Judge.

*Adagio.* ♩ = 56.

*ppp*

*dim. molto.*

*pppp lunga*

**Semi-Chorus.**  
SOPRANO.

**115 VOICES ON EARTH.**  
*Lento.*

*poco.*

Be mer - - - ci-ful, O

CONTRALTO.

Spare him, Lord; be mer - - - ci -

TENOR.

Be mer - ci - ful, be gra - cious,

BASS.

Spare him, Lord; . .

**Chorus.**  
SOPRANO.

**115**

ALTO.

TENOR.

BASS.

**115** *Lento.* ♩ = 66.

*Lento.*

*a tempo.*

*ppp*

Lord; spare him. Lord, de - liv - er

ful, be gra - cious. Lord, de - liv - er

spare him, O Lord. Lord, de - liv - er

. . . be gra - cious. Lord, de - liv - er

*ppp* *dim.*

Lord, be mer - ci - ful;

*ppp* *dim.*

Lord, be mer - ci - ful;

*ppp* *dim.*

Lord, be mer - ci - ful;

*ppp* *dim.*

Lord, be mer - ci - ful;

*dim.*



116

Moderato.

him.  
him.  
him.  
him.

116 Moderato.

spare him, Lord.  
spare him, Lord.  
spare him, Lord.  
spare him, Lord,

116 Moderato. ♩ = 80.

*molto cres.*  
*Ped. Sva bassa*

ANGEL.

*a tempo.*

*accel.*

Praise . . . to His Name! . . . O hap - py, suf - fring  
*Sva...*  
*Sva bassa.*

*Animato.* *molto cres.*

soul! for it is safe, Consumed, yet quicken'd, by the glance of God.

*pp trem.* *cres.* *f*

*con Ped.*

*f allargando.* *dim. e rit.* *p*

Al - - le - lu - ia! . . . Praise . . . to His

*dim.* *p colla parte.* *pp rit.* *cres. poco a poco.*

Name! . . .

*Moderato e solenne.* *simile.*

*p marcato.* *cres.*

*Ped.*

*f* *cres.* *ff pesante.*

*stringendo.*

*cres* . . . *cen* . . . *do.*

120

*Molto allargando.*

*fffz p* . . . *p*

*accel.*

Soul. *ff*

Take . . .

me . . . a - way,

*pp* . . . *rit.*

Ped

*Moderato. con gran espressione.*

take me a - way, and in the low - est deep . . . There let me be,

*Moderato. ♩ = 69.*

*p* . . . *simile.*

*cres.*

And there in hope the lone night-watches keep, Told out for me.

*sva*

*cres.* *dim.* *poco rall.*

There, motion-less and hap-py in my pain, Lone, not for-lorn, . . .

*poco rall.*

121

... There will I sing my sad . . . per-pet - ual

*più tranquillo.* *pp*

*p cantabile.*

strain, Un - til the morn. . . . There . . . .

*Ped.* *\* Ped.* \*

*dolce.*

will I sing and soothe my

*Ped. \* Ped. Ped. \* Ped. \**

*cres.*

strick - - en breast, Which ne'er can cease To

*Ped. \* Ped. \* Ped. \**

throb, and pine, and lan-guish, till pos-est Of

*pp*

*dim.*

its Sole Peace. . . . .

*cres. espress. Ped. Ped.*

*mf* *dim.*

There will I sing . . . my ab-sent Lord, my ab-sent Lord and Love . . .

*pp* *simile.*

*pp* **123** *cantabile.*

. . . Take me a-way, That soon-er I may rise, . . .

*Ped.* \* *Ped.* \* *Ped.* \*

. . . and go a-bove, That soon-er I may rise, may

*f* *8va*

*con Ped.* *f*

rise and go a-bove, And see Him in the truth . . .

*dim.*

*Rice*

124

*poco rit.*

... of ev-er-last-ing day.

*poco rit.* *pp*

*Ped.* \* *Ped.* \*

*pp* *morendo.* *ad lib.* *dim.*

Take me a-way, and in the low-est deep There let . . . me

*ppp* *colla parte.*

*Andante.*

be.

125 CHORUS (SOULS IN PURGATORY).

ALTO.

TENOR.

*ppp sempre.*

BASS.

*ppp sempre.*

Lord, Thou hast been our ref-uge: in ev-'ry gener-a-tion, Lord, Thou hast been our

125 *Andante.* ♩ = 72.

*sempre tremolando.*

*ppp*



*ppp sempre.*

Be - fore the hills . . . were born, and the world  
 ev - 'ry gen - er - a - - tion, Lord, . . . Thou hast been our . . .  
 ref - uge: in ev - 'ry gen - - er - a - - tion, . . .

was: . . . from age . . . to age Thou art God, from . . .  
 ref - uge: in ev - 'ry gen - er - a - - tion, Lord, Thou hast  
 Lord, Thou hast been our ref - uge: in ev - 'ry gen - er - a - - tion; Be - fore the

*dim. molto.*

age . . . to age, . . . from age . . . to age Thou art  
 been our ref - uge. our ref - uge in ev - 'ry gen - er -  
 hills . . . were born: from age to age Thou art God, Thou art

126 *Andante tranquillo.*  
ANGEL.



ANGELICALS.

Semi-Chorus.

SOPRANO.

ALTO.

1st SOPRANO.

2nd SOPRANO.

Chorus.

*2/3 way down*

126 *Andante tranquillo.*  
ALTO.

SOULS.

God.

1st TENOR.

- a - tion.

2nd TENOR.

- a - tion.

1st BASS.

God.

2nd BASS.

God.

126 *Andante tranquillo.* ♩ = 92.

*pp*

*molto legato.*

*pp* *dolcissimo.* *dim.*

## 127

ANGEL.

*legatissimo.*

*pp* *p* *ppp*

Soft - ly and gen - tly, . . . dear - ly - ran - somed soul, . . . In my

*Poco largamente. dolcissimo.*

*p* *colla parte.* *p*

most loving arms I now en - fold thee, And, o'er the pe - nal wa - ters,

## 128

*rall. dim.**dolce.*

*pp* *dolce.* *colla parte.* *pp* *dolce.*

o'er the pe - nal wa - ters, as they roll, . . . I poise thee, and I

*Min rest*

*pp* *a tempo.* 129

low - er thee, and hold thee. And

**Chorus (Souls).**  
TENOR.

*pp* Lord, Thou hast been our

**BASS.**  
*pp* Lord, Thou hast been our

129

*ppp* *dim. a tempo.* *ppp*

*largamente.* *pp*

care-ful-ly I dip thee in the lake, . . . And thou, without a sob, with

*dim.*

ref - - uge : in ev - 'ry gen - er - a - tion.

*dim.*

ref - - uge : in ev - 'ry gen - er - a - tion.

*colla parte.* *ppp*

130 *dim.*

- out a sob or a re - sist-ance, Dost thro' the flood thy ra-pid passage take, Sinking

130 *dolce.*

*dim.*

deep, deep-er, in - to the dim dis - tance.

*pp* Come back, O Lord! how *pp*

Come back, O Lord! how

*dim.*

*Ped. \* Ped. \**

131 *Poco più mosso.*  
*dolce.*

*Allargando.* *dim.* *dolcissimo.*

An - gels, to whom the willing task is giv'n, Shall tend, and nurse, and lull thee, as thou

long :

131 *Poco più mosso.*

*colla parte.*

*Tempo 1mo.*

li - est ; And Mass - es on the earth, and pray'rs in *cres.*

*pp* Come back, O Lord! how long : . . . and *dim.*

*pp* Come back, O Lord! how long : . . . and *dim.*

*Tempo 1mo.*

*f* *allargando.* *dim.* *a tempo.*  
*p*  
 heav - en, Shall aid thee at the Throne of the Most High - est.

Chorus (ANGELICALS, *distant*). 1st SOPRANO.

*pppp* *dim.*  
 Praise to the Ho - li - est in the  
 2nd SOPRANO. *pppp* *dim.*  
 Praise to the Ho - li - est in the  
 CONTRALTO. *pppp* *dim.*  
 Praise to the Ho - li - est in the

*pp*  
 be - entreat ed for Thy ser - vants.  
*pp*  
 be - entreat - ed for Thy ser - vants.

*colla parte.* *a tempo.*

*mf* *p* *cres.*  
 Fare - - well, but not for ev - er! broth - er dear, Be brave and  
 height, .. *ppp* *dim. molto.* And in . . the depth be  
 height, .. *ppp* *dim. molto.* And in . . the depth, in the depth be . .  
 height, .. *ppp* *dim. molto.* And in . . the depth, in the depth be . .

*dim.* *p* *f* *p* *dim.*



133.

*dim.*

pa-tient on thy bed of sor-row; Swift-ly shall pass thy night of tri-al here, And I will

Semi-Chorus.

1st & 2nd SOPRANOS.

1st ALTO.

2nd ALTO.

Chorus.

1st & 2nd SOPRANOS.  
praise . . .

1st ALTO.  
praise . . .

2nd ALTO.  
praise . . .

133

1st TENOR

*ppp*

Bring us not, Lord, ve-ry low: for Thou hast said, Come

*poco* >

2nd TENOR.

*ppp*

Bring us not, Lord, ve-ry low: for Thou hast said, Come

*poco* >

1st BASS.

*ppp*

Bring us not, Lord, ve-ry low: for Thou hast said, Come

*poco* >

2nd BASS.

*ppp*

For Thou hast said, Come

*poco* >

133



134

*poco più mosso.*

*dim.*

come and wake thee on the mor-row. Fare well, . . . .

Semi-Chorus.

*pp*

Praise, .

*pp*

To us His

*pp*

To us His

Chorus.

134

*dim.*

back again, ye sons of Ad - am.

*dim.*

back again, ye sons of Ad - am.

*dim.*

back again, ye sons of Ad - am.

*dim.*

back again, ye sons of Ad - am.

134

*poco più mosso.*

Fare - - well.

Semi-Chorus.

praise . . to the Ho - li - est . . in the

el - der race He gave To bat - tle and to win, With-out the chastisement of pain, Without the soil of

el - derrace He gave To bat - tle and to win, With-out the chastisement of pain, Without the soil of

Chorus.

Chorus.

135

*poco a poco rit. al.*

Semi-Chorus.

Chorus.

Chorus.

height, praise to the Ho - li - est, sin. Praise to the Ho - li - est, sin. Praise to the Ho - li - est, praise to the Praise to the Ho - li - est, Praise to the

*pp* *pp* *pp* *pp* *pp* *pp*

135

Lord, . . . Lord, . . .

*p* *p*

135

*poco a poco rit. al.*

*mf* *pp* *8va* *dim.*

136  
Tempo lmo.

Be brave and

Semi-Chorus.

Chorus.

Ho - li - est,

Ho - li - est,

Ho - li - est,

Ho - li - est,

136

*cres.*

come back, O Lord!

*cres.*

come back, O Lord!

*cres.*

Lord, come back, O Lord!

*cres.*

Lord come back, O Lord.

136  
Tempo lmo.



**Semi-Chorus.**

in the height. . . . . A - men, . . . . . A -

in the height. . . . . A - men, . . . . . A -

in the height. . . . . A - men, . . . . . A -

**Chorus.**

A - men, . . . . . A - men, . . . . . A -

A - men, . . . . . A - men, . . . . . A -

A - men, . . . . . A - men, . . . . . A -

**137**

A - men, . . . . . A - men, . . . . .

A - men, . . . . . A - men, . . . . .

A - men, . . . . . A - men, . . . . .

A - men, . . . . . A - men, . . . . .

**137**

*pp*

*con Ped.*







NOVELLO'S ORIGINAL OCTAVO EDITIONS

OF

Oratorios, Cantatas, Odes, Masses, &c.

		Paper Cover.	Paper boards.	Clas. Gilt.			Paper Cover.	Paper boards.	Clas. Gilt.
<b>FRANZ ABT.</b>					<b>J. S. BACH (continued).</b>				
FAYS' FROLIC (Female voices) (SOL-FA, 0/8)	1/8	—	—	—	O TEACH ME, LORD, MY DAYS TO NUMBER	1/0	—	—	—
GOLDEN CITY (ditto) (SOL-FA, 0/8)	1/3	—	—	—	PASSION (St. JOHN) ... ..	2/0	—	4/0	
MINSTER BELLS (ditto) (SOL-FA, 0/8)	1/8	—	—	—	PASSION (St. MATTHEW) ... ..	2/0	2/8	—	
SILVER CLOUD (ditto) (SOL-FA, 0/8)	1/3	—	—	—	Ditto ditto (Abridged, as used at St. Paul's)	1/6	2/0	—	
SPRINGTIME (ditto) (SOL-FA, 0/8)	1/8	—	—	—	Ditto ditto CHORUSES (SOL-FA, 1/0)	—	—	—	
SUMMER (ditto) (SOL-FA, 0/8)	1/8	—	—	—	PRAISE OUR GOD WHO REIGNS IN HEAVEN	1/0	—	—	
WATER FAIRIES (ditto) (SOL-FA, 0/8)	1/8	—	—	—	PRAISE THOU THE LORD, JERUSALEM ...	1/0	—	—	
WISHING STONE (ditto) (SOL-FA, 0/8)	1/3	—	—	—	SAGES OF SHEBA, THE ... ..	1/0	—	—	
<b>J. H. ADAMS.</b>					<b>GRANVILLE BANTOCK.</b>				
DAY IN SUMMER (Female Voices) (SOL-FA, 0/8)	1/8	—	—	—	THE FIRE-WORSHIPPERS ... ..	2/8	—	—	
KING CONOR ... ..	(SOL-FA, 1/0)	2/0	2/8	4/0	<b>J. BARNBY.</b>				
<b>THOMAS ADAMS.</b>					KING ALL GLORIOUS (SOL-FA, 0/1½) ... ..				
CROSS OF CHRIST (SOL-FA, 0/8) ... ..	1/0	—	—	—	LORD IS KING (97th Psalm) (SOL-FA, 1/0) ...	1/8	2/0	—	
GOLDEN HARVEST (SOL-FA, 0/8) ... ..	1/0	—	—	—	REBEKAH (SOL-FA, 0/8) ... ..	1/0	1/8	2/8	
HOLY CHILD (Christmas) (SOL-FA, 0/8)	1/0	—	—	—	<b>LEONARD BARNES.</b>				
NATIVITY, THE (Christmas) ... ..	1/0	—	—	—	BRIDAL DAY ... ..	2/8	—	4/8	
RAINBOW OF PEACE (Harvest) ... ..	1/0	—	—	—	<b>J. F. BARNETT.</b>				
<b>B. AGUTTER.</b>					ANCIENT MARINER (SOL-FA, 2/0) ... ..				
MISSA DE BEATA MARIÀ VIRGINE, IN C (English) (Female voices) ... ..	2/8	—	—	—	PARADISE AND THE PERI ... ..	4/0	—	6/0	
MISSA DE SANCTO ALBANO (English) ... ..	3/0	4/0	5/0	—	RAISING OF LAZARUS ... ..	6/8	—	9/0	
<b>A. H. ALLEN.</b>					WISHING BELL (Female voices) (SOL-FA, 1/0) ...				
NEWFOUNDLAND (Ode) ... ..	1/0	—	—	—	<b>MARMADUKE BARTON.</b>				
<b>THOMAS ANDERTON.</b>					MASS IN A MAJOR (For Advent and Lent) ...				
NORMAN BARON ... ..	1/0	1/3	—	—	<b>ARNOLD BAX.</b>				
WRECK OF THE HESPERUS (SOL-FA, 0/4)	1/0	—	—	—	FATHERLAND ... ..	1/0	—	—	
YULE TIDE ... ..	1/8	2/0	3/0	—	<b>BEETHOVEN.</b>				
<b>J. H. ANGER.</b>					CALM SEA AND A PROSPEROUS VOYAGE ... 0/4				
SONG OF THANKSGIVING ... ..	1/0	—	—	—	CHORAL FANTASIA (SOL-FA, 0/3) ... ..	1/0	—	—	
<b>W. I. ARGENT.</b>					CHORAL SYMPHONY ... ..				
MASS, IN B FLAT (St. Benedict) ... ..	2/8	—	—	—	Ditto VOCAL PORTION (SOL-FA, 0/8) ...	1/8	—	—	
<b>P. ARMES.</b>					COMMUNION SERVICE, IN C ... ..				
HEZEKIAH ... ..	2/8	—	—	—	ENGEDI, OR, DAVID IN THE WILDERNESS	1/0	1/8	2/8	
ST. BARNABAS ... ..	2/0	—	—	—	MASS, IN C ... ..	1/0	1/8	2/8	
ST. JOHN THE EVANGELIST ... ..	2/8	—	—	—	MASS, IN D ... ..	2/0	2/8	4/0	
<b>A. D. ARNOTT.</b>					MOUNT OF OLIVES (CHORUSES, SOL-FA, 0/8)				
BALLAD OF CARMILHAN (SOL-FA, 1/8) ...	2/8	—	—	—	Ditto CHORUSES ONLY ... ..	0/8	1/0	—	
YOUNG LOCHINVAR (SOL-FA, 0/6) ... ..	1/8	—	—	—	PRAISE OF MUSIC ... ..	1/8	2/0	3/0	
<b>E. ASPA.</b>					RUINS OF ATHENS (SOL-FA, 0/8) ... ..				
ENDYMION (with Recitation) ... ..	2/8	—	—	—	<b>A. H. BEHREND.</b>				
GIPSIES ... ..	1/0	—	—	—	SINGERS FROM THE SEA (Female Voices) ...	1/8	—	—	
<b>ASTORGA.</b>					THROUGH THE YEAR (Female Voices) ... ..				
STABAT MATER ... ..	1/0	1/8	—	—	(SOL-FA, 0/8)	2/0	—	—	
<b>IVOR ATKINS.</b>					<b>WILFRED BENDALL.</b>				
HYMN OF FAITH ... ..	1/8	—	—	—	LADY OF SHALOTT (Female voices) ... ..	1/8	—	—	
<b>J. C. BACH.</b>					LEGEND OF BREGENZ (Female voices) ... ..				
I WRESTLE AND PRAY (Motet) (SOL-FA, 0/8)	0/4	—	—	—	(Ditto, SOL-FA, 0/8)	1/8	—	—	
<b>J. S. BACH.</b>					SONG DANCES. Vocal Suite. (Female Voices)				
BE NOT AFRAID (Motet) (SOL-FA, 0/4) ...	0/8	—	—	—	(Ditto, SOL-FA, 0/8)	1/0	—	—	
Ditto (New Edition) ... ..	0/8	—	—	—	<b>KAREL BENDL.</b>				
BIDE WITH US (SOL-FA, 0/8) ... ..	1/0	—	—	—	WATER-SPRITE'S REVENGE (Female voices) ...	1/3	—	—	
BLESSING, GLORY, AND WISDOM ... ..	0/8	—	—	—	<b>SIR JULIUS BENEDICT.</b>				
CHRIST LAY IN DEATH'S DARK PRISON ...	1/0	—	—	—	LEGEND OF ST. CECILIA (SOL-FA, 1/3) ...	2/8	3/0	4/0	
CHRISTMAS ORATORIO ... ..	2/0	2/8	4/0	—	PASSION MUSIC (from St. PETER) ... ..	1/8	—	—	
Ditto (PARTS 1 & 2) (SOL-FA, 0/8) ...	1/0	—	—	—	ST. PETER ... ..	3/0	3/8	5/0	
Ditto (PARTS 3 & 4) ... ..	1/0	—	—	—	<b>GEORGE J. BENNETT.</b>				
Ditto (PARTS 5 & 6) ... ..	1/0	—	—	—	EASTER HYMN ... ..	1/0	—	—	
COME, JESU, COME (Motet) ... ..	1/0	—	—	—	<b>SIR W. STERNDAL BENNETT.</b>				
COME, REDEEMER OF OUR RACE ... ..	1/0	—	—	—	INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—	
FROM DEPTHS OF WOE I CALL ON THEE ...	1/0	—	—	—	MAY QUEEN (SOL-FA, 0/6) ... ..	1/0	1/8	2/8	
GIVE THE HUNGRY MAN THY BREAD ... ..	1/0	—	—	—	Ditto CHORUSES ONLY ... ..	0/8	1/2	—	
GOD GOETH UP WITH SHOUTING ... ..	1/0	—	—	—	WOMAN OF SAMARIA (SOL-FA, 0/8) ... ..	1/3	1/8	3/0	
GOD SO LOVED THE WORLD ... ..	1/0	—	—	—					
GOD'S TIME IS THE BEST (SOL-FA, 0/8) ...	1/0	—	—	—					
HOW BRIGHTLY SHINES (Choruses, SOL-FA, 0/8)	1/0	—	—	—					
F THOU BUT SUFFEREST GOD TO GUIDE ...	1/0	—	—	—					
ESU, PRICELESS TREASURE (SOL-FA, 0/8) ...	1/0	—	—	—					
ESUS, NOW WILL WE PRAISE THEE ... ..	1/0	—	—	—					
ESUS SLEEPS, WHAT HOPE REMAINETH ...	1/0	—	—	—					
LET SONGS OF REJOICING ... ..	1/0	—	—	—					
LORD IS A SUN AND SHIELD, THE ... ..	1/0	—	—	—					
LORD IS MY SHEPHERD, THE ... ..	1/0	—	—	—					
MAGNIFICAT, IN D ... ..	1/0	—	—	—					
MASS, IN B MINOR (Choruses only, SOL-FA, 2/0)	2/8	3/0	4/0	—					
MISSA BREVIS, IN A ... ..	1/8	—	—	—					
MY SPIRIT WAS IN HEAVINESS (SOL-FA, 0/8) ...	1/0	—	—	—					
NOW SHALL THE GRACE (SOL-FA, 0/8) ... ..	0/8	—	—	—					
LIGHT EVERLASTING (SOL-FA, 0/8) ... ..	1/0	—	—	—					

Most of these Cantatas, &c., can be supplied in Roan, rounded corners, red under gilt edges, price 3s. in excess of the marked price of the paper cover edition.

	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
<b>HECTOR BERLIOZ.</b>			<b>A. VON AHN CARSE.</b>			
CHILDHOOD OF CHRIST ... ..	2/0	—	LAY OF THE BROWN ROSARY ... ..	2/6	—	—
(DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 0/8)			<b>WILLIAM CARTER.</b>			
FAUST ... ..	2/6	—	PLACIDA (CHORUSES ONLY, 1/0) ... ..	2/0	2/6	4/0
(DITTO CHORUSES AND WORDS OF SOLOS ONLY, SOL-FA, 1/0)			<b>CHERUBINI.</b>			
TE DEUM LAUDAMUS (Latin) (SOL-FA, 1/6) ... ..	2/0	—	FIRST REQUIEM MASS, C MINOR (Lat. and Eng.)	1/0	1/6	2/6
<b>G. R. BETJEMANN.</b>			SECOND MASS, IN D MINOR ... ..	2/0	2/3	3/6
SONG OF THE WESTERN MEN ... ..	1/0	—	THIRD MASS, IN A (CORONATION) ... ..	1/0	1/6	2/6
<b>HUGH BLAIR.</b>			FOURTH MASS, IN C ... ..	1/0	1/6	2/6
BLESSED ARE THEY WHO WATCH (ADVENT)	1/6	—	<b>E. T. CHIPP.</b>			
HARVEST-TIDE ... ..	1/0	—	NAOMI ... ..	2/0	—	—
SONG OF DEBORAH AND BARAK ... ..	2/6	—	<b>HAMILTON CLARKE.</b>			
TRAFALGAR (SOL-FA, 0/8) ... ..	1/6	—	DAISY CHAIN (Operetta) (SOL-FA, 0/9) ... ..	2/6	—	—
<b>JOSIAH BOOTH.</b>			DRUMS AND VOICES (Operetta) (SOL-FA, 0/9)	2/0	—	—
DAY OF REST (Female voices) (SOL-FA, 0/9) ... ..	1/6	—	HORNPIPE HARRY (Operetta) (SOL-FA, 0/9)	2/6	—	—
<b>RUTLAND BOUGHTON.</b>			MISSING DUKE (Operetta) (SOL-FA, 0/9) ... ..	2/6	—	—
INVINCIBLE ARMADA ... ..	1/6	—	PEPIN THE PIPPIN (Operetta) (SOL-FA, 0/9)	2/6	—	—
MIDNIGHT ... ..	2/0	—	<b>FREDERIC CLIFFE.</b>			
SKELETON IN ARMOUR ... ..	2/0	—	NORTH-EAST WIND (SOL-FA, 0/9) ... ..	2/0	2/6	—
<b>KATE BOUNDY.</b>			<b>GERARD F. COBB.</b>			
RIVAL FLOWERS (Operetta) (SOL-FA, 0/6) ... ..	1/6	—	MY SOUL TRULY WAITETH ... ..	1/0	—	—
<b>E. M. BOYCE.</b>			SONG OF TRAFALGAR (Men's voices) ... ..	2/0	—	—
LAY OF THE BROWN ROSARY ... ..	1/6	—	<b>S. COLERIDGE-TAYLOR.</b>			
SANDS OF CORRIEMIE (Female voices) (DITTO, SOL-FA, 0/6)	1/6	—	ATONEMENT (Sacred Cantata) ... ..	3/6	4/0	5/0
YOUNG LOCHINVAR ... ..	1/6	—	BLIND GIRL OF CASTEL-CUILLE (SOL-FA, 1/0)	2/6	3/0	—
<b>J. BRAHMS.</b>			BON-BON SUITE (SOL-FA, 1/0) ... ..	3/0	—	—
SONG OF DESTINY ... ..	1/0	—	DEATH OF MINNEHAHA (SOL-FA, 1/0) ... ..	1/6	—	—
<b>C. BRAUN.</b>			ENDYMION'S DREAM ... ..	1/6	—	—
COUNTRY MOUSE AND THE TOWN MOUSE (Operetta) (SOL-FA, 0/4) ... ..	1/0	—	HIAWATHA'S WEDDING-FEAST (SOL-FA, 1/0) ... ..	1/6	—	—
QUEEN MAB AND THE KOBOLDS (Operetta) (SOL-FA, 0/8) ... ..	2/0	—	HIAWATHA'S HOCHZEIT ... .. 3 mark	—	—	—
SIGURD ... ..	5/0	—	HIAWATHA'S DEPARTURE (SOL-FA, 1/0) ... ..	2/0	—	—
SNOW QUEEN (Operetta) (SOL-FA, 0/6) ... ..	1/0	—	MEG BLANE (SOL-FA, 0/9) ... ..	2/0	—	—
<b>A. HERBERT BREWER.</b>			SCENES FROM THE SONG OF HIAWATHA ... ..	3/6	4/0	5/0
EMMAUS (SOL-FA, 0/8) ... ..	1/6	2/0	<b>FREDERICK CORDER.</b>			
HOLY INNOCENTS ... ..	2/0	—	BRIDAL OF TRIERMANN (SOL-FA, 1/0) ... ..	2/6	—	—
O PRAISE THE LORD ... ..	1/0	—	<b>SIR MICHAEL COSTA.</b>			
O SING UNTO THE LORD (8th Psalm) ... ..	1/6	—	DREAM (Serenata) ... ..	1/0	—	—
SIR PATRICK SPENS (Ballad) (SOL-FA, 0/8) ... ..	1/6	—	<b>H. COWARD.</b>			
SONG OF EDEN ... ..	1/0	—	GARETH AND LINET (SOL-FA, Choruses only, 1/0)	2/6	—	—
SUMMER SPORTS ... ..	1/6	—	STORY OF BETHANY (SOL-FA, 1/6) ... ..	3/6	3/0	—
<b>J. C. BRIDGE.</b>			<b>F. H. COWEN.</b>			
DANIEL ... ..	2/6	—	CHRISTMAS SCENES (Female voices) (SOL-FA, 0/9)	2/0	—	—
RESURGAM ... ..	1/6	—	CORONATION ODE ... ..	1/6	—	—
RUDEL ... ..	4/0	—	DAUGHTER OF THE SEA (Female vv.) (SOL-FA, 1/0)	2/0	—	—
<b>J. F. BRIDGE.</b>			HE GIVETH HIS BELOVED SLEEP (SOL-FA, 0/6)	1/0	—	—
BALLAD OF THE CLAMPHEDOWN ... ..	1/0	—	JOHN GILPIN (SOL-FA, 1/0) ... ..	2/0	—	—
BOADICEA ... ..	2/6	—	ODE TO THE PASSIONS (SOL-FA, 1/0) ... ..	2/0	—	—
CALLIRHOE (SOL-FA, 1/6) ... ..	2/6	3/0	ROSE OF LIFE (Female voices) (SOL-FA, 0/9)	2/0	—	—
CRADLE OF CHRIST ("Stabat Mater Speciosa") ... ..	1/6	4/0	RUTH (Oratorio) (SOL-FA, 1/6) ... ..	4/0	4/6	6/0
FLAG OF ENGLAND (SOL-FA, 0/9) ... ..	1/6	—	SLEEPING BEAUTY (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
FORGING THE ANCHOR (SOL-FA, 1/0) ... ..	1/6	—	SONG OF THANKSGIVING ... ..	1/6	—	—
FROGS AND THE OX (Operetta) (SOL-FA, 0/6)	1/0	—	ST. JOHN'S EVE (SOL-FA, 1/6) ... ..	2/6	3/0	4/0
HYMN TO THE CREATOR ... ..	1/0	—	SUMMER ON THE RIVER (Female vv.) (SOL-FA, 0/9)	2/0	—	—
INCHCAPE ROCK (SOL-FA, 0/6) ... ..	1/0	—	THORGRIM (Opera) ... ..	5/0	—	7/6
LOBSTER'S GARDEN PARTY (Female vv.) (DITTO, SOL-FA, 0/4)	1/0	—	VELL (Poem) ... ..	3/0	3/6	5/0
LORD'S PRAYER (SOL-FA, 0/6) ... ..	1/0	—	VILLAGE SCENES (Female voices) (SOL-FA, 0/9)	1/6	—	—
MOUNT MORIAH ... ..	3/0	—	WATER LILY ... ..	2/6	—	—
NINEVEH ... ..	2/6	3/0	<b>J. W. COWIE.</b>			
ROCK OF AGES (Latin and English) (SOL-FA, 0/4) ... ..	1/0	4/0	VIA CRUCIS (SOL-FA, 1/0) ... ..	1/6	—	—
SPIDER AND THE FLY (Operetta) (SOL-FA, 0/6)	1/0	—	<b>A. L. COWLEY.</b>			
<b>EDWARD BROOME.</b>			HARVEST COVENANT (SOL-FA, 1/0) ... ..	2/0	—	—
HYMN OF TRUST ... ..	1/0	—	<b>J. MAUDE CRAMENT.</b>			
<b>DUDLEY BUCK.</b>			I WILL MAGNIFY THEE, O GOD (145th Psalm) ... ..	2/6	—	—
LIGHT OF ASIA ... ..	3/0	3/6	LITTLE RED RIDING-HOOD (Female voices) ... ..	2/0	—	—
<b>EDWARD BUNNETT.</b>			<b>W. CROTCH.</b>			
OUT OF THE DEEP (130th Psalm) ... ..	1/0	—	PALESTINE ... ..	3/0	3/6	5/0
<b>T. A. BURTON.</b>			<b>W. H. CUMMINGS.</b>			
CAPTAIN REECE (Boys' voices) (SOL-FA, 0/6) ... ..	1/0	—	FAIRY RING ... ..	2/6	—	—
MARTINET. Humorous Naval Cantata for Boys (DITTO, SOL-FA, 0/8)	1/0	—	<b>W. G. CUSINS.</b>			
TRAGEDY OF COCK ROBIN (Short Action Piece) (DITTO, SOL-FA, 0/3)	0/8	—	TE DEUM, IN B FLAT ... ..	1/6	—	—
YARN OF THE NANCY BELL (Cantata or School Song) (Boys' voices) (SOL-FA, 0/8) ... ..	1/0	—	<b>FÉLICIEN DAVID.</b>			
<b>W. BYRD.</b>			DESERT (Male voices) (SOL-FA, 0/8) ... ..	1/6	2/0	3/0
MASS FOR FOUR VOICES ... ..	2/6	—	<b>W. T. DAVID.</b>			
<b>CARISSIMI.</b>			THE BLIND MAN OF JUDAH (SOL-FA, 1/0) ... ..	2/0	2/6	—
JEPHTHAH ... ..	1/0	—	<b>H. WALFORD DAVIES.</b>			
			EVERYMAN (founded upon the old Morality play) (SOL-FA, 2/0) ... ..	3/0	4/0	—
			HERVÉ RIEL ... ..	1/0	—	—
			HUMPTY-DUMPTY (for Children) (SOL-FA, 0/9)	1/6	—	—
			LIFT UP YOUR HEARTS (Sacred Symphony)	2/6	—	—
			NOBLE NUMBERS ... ..	2/0	—	—
			ODE ON TIME ... ..	1/0	—	—
			TEMPLE (Oratorio) ... ..	4/6	5/0	6/0
			THREE JOVIAL HUNTSMEN (Folio) ... ..	1/6	—	—

	Paper Cover.	Paper Boards.	Clash Gilt.
<b>F. G. DOSSERT.</b>			
COMMUNION SERVICE, IN E MINOR ...	2/0	—	—
MASS, IN E MINOR ...	5/0	—	—
<b>T. F. DUNHILL.</b>			
FROLICHSOME HOURS (Musical Fantasy) ...	1/6	—	—
(DITTO, SOL-FA, 0/6)	—	—	—
TUBAL CAIN (Ballad) (SOL-FA, 0/6) ...	1/0	—	—
<b>ANTONIN DVORÁK.</b>			
AT THE FOOT OF THE CROSS (Stabat Mater) ...	2/6	3/0	4/0
(SOL-FA, 1/6)	—	—	—
COMMUNION SERVICE, IN D ...	1/8	—	—
MASS, IN D ...	1/8	—	—
PATRIOTIC HYMN ...	1/8	—	—
(German and Bohemian Words) ...	3/0	—	—
REQUIEM MASS ...	6/0	6/0	7/6
SPECTRE'S BRIDE (SOL-FA, 1/6) ...	3/0	3/6	5/0
(German and Bohemian Words) ...	6/0	—	—
ST. LUDMILA ...	5/0	6/0	7/6
(German and Bohemian Words) ...	6/0	—	—
STABAT MATER (Latin only) (SOL-FA, 1/6) ...	2/6	3/0	4/0
<b>A. E. DYER.</b>			
ELECTRA OF SOPHOCLES (Male voices) ...	1/8	2/0	—
SALVATOR MUNDI ...	2/6	—	—
<b>JOHN B. DYKES.</b>			
LORD IS MY SHEPHERD ...	1/0	—	—
THESE ARE THEY (SOL-FA, 0/3) ...	0/6	—	—
<b>H. J. EDWARDS.</b>			
ASCENSION ...	2/6	—	—
EPIPHANY ...	2/0	—	—
PRaise TO THE HOLIEST ...	1/6	—	—
RISEN LORD ...	2/6	—	—
<b>EDWARD ELGAR.</b>			
APOSTLES (Oratorio) ...	5/0	6/0	7/6
(DITTO, Choruses and Words of Solos only, SOL-FA, 2/6)	—	—	—
(DITTO, German Words, 8 Mark)	—	—	—
BANNER OF ST. GEORGE (SOL-FA, 1/0) ...	1/6	—	—
BLACK KNIGHT (SOL-FA, 1/0) ...	2/0	—	—
CARACTACUS (SOL-FA, Choruses only, 1/6) ...	2/6	4/0	5/0
DREAM OF GERONTIUS ...	2/6	4/0	5/0
(DITTO, SOL-FA, Choruses only, 1/6)	—	—	—
(DITTO, French Words, Prix fr. 7.50 net)	—	—	—
(DITTO, German Words, 6 Mark)	—	—	—
GO, SONG OF MINE (Chorus, Six-part) (SOL-FA, 0/3) ...	0/6	—	—
KINGDOM (Oratorio) ...	5/0	6/0	7/6
(DITTO, Choruses and Words of Solos only, SOL-FA, 2/6)	—	—	—
(DITTO, German Words, 5 Mark)	—	—	—
KING OLAF (SOL-FA, Choruses only, 1/6) ...	2/0	3/6	5/0
LIGHT OF LIFE (Lux Christi) (SOL-FA, 1/0) ...	2/6	—	—
TE DEUM AND BENEDICTUS ...	1/0	—	—
<b>ROSALIND F. ELLICOTT.</b>			
BIRTH OF SONG ...	1/6	—	—
ELYSIUM ...	1/0	—	—
<b>GUSTAV ERNEST.</b>			
ALL THE YEAR ROUND (Female vv.) (SOL-FA, 0/9) ...	1/6	—	—
<b>HARRY EVANS.</b>			
VICTORY OF ST. GARMON (SOL-FA, 0/9) ...	1/6	—	—
<b>A. J. EYRE.</b>			
COMMUNION SERVICE IN B FLAT ...	1/0	—	—
<b>T. FACER.</b>			
MERRY CHRISTMAS (School Cantata) ...	1/0	—	—
(DITTO, SOL-FA, 0/6)	—	—	—
RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—
(DITTO, SOL-FA, 0/9)	—	—	—
SONS OF THE EMPIRE (School Cantata) ...	1/6	—	—
(DITTO, SOL-FA, 0/6)	—	—	—
<b>E. FANING.</b>			
BUTTERCUPS AND DAISIES (Female voices) ...	1/6	—	—
(DITTO, SOL-FA, 0/9)	—	—	—
<b>HENRY FARMER.</b>			
MASS, IN B FLAT (Latin and English) (SOL-FA, 1/0) ...	2/0	2/6	3/6
<b>PERCY E. FLETCHER.</b>			
ENCHANTED ISLAND (Operetta) ...	2/0	—	—
(DITTO, SOL-FA, 0/9)	—	—	—
OLD YEAR'S VISION (Operetta) (SOL-FA, 0/6) ...	1/6	—	—
TOY REVIEW (Operetta) (SOL-FA, 0/6) ...	1/6	—	—
WALRUS AND THE CARPENTER (Short Cantata for Schools) (SOL-FA, 0/4) ...	1/0	—	—
<b>J. C. FORRESTER.</b>			
KALENDAR (Operetta) (SOL-FA, 0/9) ...	2/0	—	—
<b>MYLES B. FOSTER.</b>			
ANGELS OF THE BELLS (Female voices) ...	1/6	—	—
(DITTO, SOL-FA, 0/6)	—	—	—
BONNIE FISHWIVES (Female vv.) (SOL-FA, 0/9) ...	1/6	—	—
COMING OF THE KING (Female voices) ...	1/6	—	—
(DITTO, SOL-FA, 0/6)	—	—	—
SNOW FAIRIES (Female voices) (SOL-FA, 0/6) ...	1/6	—	—

	Paper Cover.	Paper Boards.	Clash Gilt.
<b>ROBERT FRANZ.</b>			
PRAISE YE THE LORD (117th Psalm) ...	1/0	—	—
<b>A. M. FRIEDLÄNDER.</b>			
MUSIC (An Ode) ...	1/6	—	—
RETURN TO ZION ...	2/6	—	—
<b>NIELS W. GADE.</b>			
CHRISTMAS EVE (SOL-FA, 0/4) ...	1/0	1/6	—
COMALA ...	2/0	2/6	4/0
CRUSADERS (SOL-FA, 1/0) ...	2/0	2/6	4/0
ERL-KING'S DAUGHTER (SOL-FA, 0/9) ...	1/0	1/6	2/6
PSYCHE (SOL-FA, 1/6) ...	2/6	3/0	4/0
SPRING'S MESSAGE (SOL-FA, 0/3) ...	0/6	—	—
ZION ...	1/0	1/6	2/6
<b>HENRY GADSBY.</b>			
ALCESTIS (Male voices) ...	4/0	—	—
COLUMBUS (Male voices) ...	2/6	—	—
LORD OF THE ISLES (SOL-FA, 1/6) ...	2/6	—	—
<b>F. W. GALPIN.</b>			
YE OLDE ENGLYSHE PASTYMES (Female voices) ...	1/6	—	—
<b>G. GARRETT.</b>			
HARVEST CANTATA (SOL-FA, 0/6) ...	1/0	—	—
SHUNAMMITE ...	2/0	—	—
TWO ADVENTS ...	1/6	—	—
<b>A. R. GAUL.</b>			
AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
(DITTO, SOL-FA, 0/9)	—	—	—
ELFIN HILL (Female voices) ...	2/0	—	—
HARE AND THE TORTOISE (SOL-FA, 0/6) ...	1/0	—	—
HOLY CITY (SOL-FA, 1/0) ...	2/6	3/0	4/0
ISRAEL IN THE WILDERNESS (SOL-FA, 1/0) ...	2/6	3/0	4/0
JOAN OF ARC (SOL-FA, 1/0) ...	2/6	3/0	4/0
LEGEND OF THE WOOD (Female) (SOL-FA, 0/6) ...	1/0	—	—
PASSION SERVICE ...	2/6	3/0	4/0
PRINCE OF PEACE (SOL-FA, 1/0) ...	2/6	3/0	4/0
RUTH (SOL-FA, 0/3) (Choruses only, 1/0) ...	2/0	2/6	4/0
SONG OF LIFE (Ode to Music) (SOL-FA, 0/6) ...	1/0	—	—
TEN VIRGINS (SOL-FA, 1/0) ...	2/6	3/0	4/0
TOILERS OF THE DEEP (Female voices) ...	2/0	—	—
UNA (SOL-FA, 1/0) ...	2/6	3/0	4/0
UNION JACK (Unison Song with Actions) ...	2/6	—	—
<b>FR. GERNESHEIM.</b>			
SALAMIS. A TRIUMPH SONG (Male voices) ...	1/0	—	—
<b>E. OUSELEY GILBERT.</b>			
SANTA CLAUS AND HIS COMRADES (Operetta) ...	2/0	—	—
(DITTO, SOL-FA, 0/6)	—	—	—
<b>F. E. GLADSTONE.</b>			
PHILIPPI ...	2/6	—	—
<b>GLUCK.</b>			
ORPHEUS (CHORUSES ONLY, SOL-FA, 1/0) ...	2/6	—	—
DITTO (ACT II. ONLY) ...	1/6	—	—
DITTO (ACT II. CHORUSES ONLY) (SOL-FA, 0/9) ...	—	—	—
<b>PERCY GODFREY.</b>			
SONG OF THE AMAL ...	1/6	—	—
<b>HERMANN GOETZ.</b>			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/0	—	—
GENIA ...	1/0	—	—
WATER-LILY (Male voices) (SOL-FA, 0/9) ...	1/6	—	—
<b>A. M. GOODHART.</b>			
ARETHUSA ...	1/0	—	—
EARL HALDAN'S DAUGHTER ...	1/0	—	—
FOUNDER'S DAY (Ode) ...	1/6	—	—
SIR ANDREW BARTON ...	1/0	—	—
SPANISH ARMADA ...	0/6	—	—
<b>CH. GOUNOD.</b>			
COMMUNION SERVICE (Messe Solennelle) ...	1/6	2/0	3/0
DITTO (Troisième Messe Solennelle) ...	1/6	—	—
DAUGHTERS OF JERUSALEM (Latin, 1/0) ...	1/0	—	—
DE PROFUNDIS (English or Latin Words) ...	1/0	—	—
FAUST (Selection) (SOL-FA, 0/9) ...	1/0	—	—
GALLIA (SOL-FA, 0/4) ...	1/0	—	—
MESSE SOLENNELLE (St. CECILIA) ...	1/0	1/6	2/6
MESSE SOLENNELLE (Troisième) ...	1/6	—	—
MORS ET VITA (Latin or English Words) ...	2/6	3/0	5/0
DITTO SOL-FA (Latin and English Words) ...	1/0	—	—
DITTO Parts II. and III. ...	1/6	—	—
DITTO Parts II. and III. (English Words) ...	1/6	—	—
DITTO REQUIEM MASS ...	1/6	2/0	—
O COME NEAR TO THE CROSS (Stabat Mater) ...	0/6	—	—
OUT OF DARKNESS ...	1/0	—	—
REDEMPTION (English Words) (SOL-FA, 1/0) ...	2/6	3/0	5/0
DITTO (French Words) ...	2/6	—	—
DITTO (German Words) ...	10/0	—	—
DITTO Part I. ...	1/6	—	—
DITTO Parts II. and III. ...	each 1/0	—	—

	Pages Cover	Pages Bound	Chalk Covers	Pages Cover	Pages Bound	Chalk Covers
<b>C. H. GRAUN.</b>						
PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/3			
TE DEUM ... (CHORUSES ONLY, 1/0)	2/0	2/6	4/0			
<b>ALAN GRAY.</b>						
ARETHUSA ...	1/6	—	—			
LEGEND OF THE ROCK-BUOY BELL ...	1/0	—	—			
SONG OF REDEMPTION ...	1/6	—	—			
WIDOW OF ZAREPHATH ...	2/0	—	—			
<b>J. O. GRIMM.</b>						
SOUL'S ASPIRATION ...	1/0	—	—			
<b>G. HALFORD.</b>						
PARACLETE ...	2/0	—	—			
<b>E. V. HALL.</b>						
IS IT NOTHING TO YOU (Sol-FA, 0/3) ...	0/8	—	—			
<b>W. A. HALL.</b>						
PRESENTATION IN THE TEMPLE ...	1/6	—	—			
<b>HANDEL.</b>						
ACIS AND GALATEA ...	1/0	1/6	2/6			
Ditto, New Edition, edited by J. Barnby (Sol-FA, 0/0)	1/0	1/6	2/6			
ALEXANDER BALUS ...	2/0	—	—			
ALEXANDER'S FEAST ...	2/0	2/6	4/0			
ATHALIAH ...	2/0	2/6	4/0			
BELSHAZZAR ...	2/0	2/6	4/0			
CHANDOS TE DEUM ...	1/0	1/6	2/6			
CORONATION AND FUNERAL ANTHEMS ...	—	—	5/0			
Or, singly:—						
LET THY HAND BE STRENGTHENED ...	0/8	—	—			
MY HEART IS INDITING ...	0/8	—	—			
THE KING SHALL REJOICE (Sol-FA, 0/3)	0/8	—	—			
THE WAYS OF ZION ...	1/0	—	—			
ZADOK THE PRIEST (Sol-FA, 0/1½)	0/8	—	—			
DEBORAH ...	2/0	2/6	4/0			
DETTINGEN TE DEUM ...	1/0	1/6	2/6			
DIXIT DOMINUS (from Psalm cx.) ...	1/0	—	—			
ESTHER ...	2/0	2/6	4/0			
HERCULES (CHORUSES ONLY, 1/0)	2/0	2/6	4/0			
ISRAEL IN EGYPT, edited by Mendelssohn ...	2/0	2/6	4/0			
ISRAEL IN EGYPT, edited by V. Novello, Pocket Edit. (Ditto, Sol-FA, 1/0)	1/0	1/6	2/0			
JEPHTHA ...	2/0	2/6	4/0			
OSHUA ...	2/0	2/6	4/0			
JUDAS MACCABEUS (Sol-FA, 1/0) ...	2/0	2/6	4/0			
JUDAS MACCABEUS, Pocket Edition ...	1/0	1/6	2/0			
Ditto (CHORUSES ONLY) ...	0/8	1/2	—			
Ditto New Edition, Edited by John E. West ...	2/0	—	—			
L'ALLEGRO (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0			
MESSIAH, edited by V. Novello (Sol-FA, 1/0) ...	2/0	2/6	4/0			
MESSIAH, edited by E. Prout (Sol-FA, 1/0) ...	2/0	2/6	4/0			
MESSIAH, edited by V. Novello, Pocket Edition ...	1/0	1/6	2/0			
MESSIAH, edited by W. T. Best (Sol-FA, 1/0) ...	2/0	2/6	4/0			
Ditto (CHORUSES ONLY) ...	0/8	1/2	—			
NISI DOMINUS ...	1/0	—	—			
O COME, LET US SING (3th Chandos Anthem) ...	1/0	—	—			
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6			
O PRAISE THE LORD (6th Chandos) (Sol-FA, 0/4)	0/8	—	—			
O PRAISE THE LORD, YE ANGELS (Folio) ...	2/6	—	—			
PASSION ...	2/0	2/6	4/0			
Ditto (Abridged Edition) ...	1/0	—	—			
SAMSON (Sol-FA, 1/0) ...	2/0	2/6	4/0			
Ditto (CHORUSES ONLY) ...	0/8	1/2	—			
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0			
SEMELE ...	2/0	2/6	4/0			
SOLOMON (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0			
SUSANNA ...	2/0	2/6	4/0			
THEODORA ...	2/0	2/6	4/0			
TRIUMPH OF TIME AND TRUTH ...	2/0	2/6	4/0			
UTRECHT JUBILATE ...	1/0	—	—			
<b>ALFRED HARBOROUGH.</b>						
CROSSING THE BAR ...	2/6	—	—			
<b>SYDNEY HARDCASTLE.</b>						
SING A SONG OF SIXPENCE (Operetta) ...	0/6	—	—			
<b>T. M. HARDY.</b>						
RIP VAN WINKLE (Operetta) (Sol-FA, 0/0) ...	1/6	—	—			
<b>C. A. E. HARRISS.</b>						
PAN (A Choric Idyl) ...	2/6	—	—			
SANDS OF DEE ...	1/0	—	—			
<b>JULIUS HARRISON.</b>						
HARVEST CANTATA (Sol-FA, 0/8) ...	1/0	—	—			
<b>CHARLES HART-DAVIS.</b>						
COURT CARD (Musical Sketch for Junior Classes) (Sol-FA, 0/0) ...	1/6	—	—			
<b>BASIL HARWOOD.</b>						
AS BY THE STREAMS OF BABYLON ...	1/6	—	—			
INCLINA, DOMINE (86th Psalm) ...	2/0	—	—			
JESUS! THY BOUNDLESS LOVE TO ME ...	1/0	—	—			
<b>J. W. G. HATHAWAY.</b>						
HOW SWEET THE MOONLIGHT SLEEPS ...	1/0	—	—			
JACK HORNER'S RIDE (for Children) (Sol-FA, 0/8)	2/0	—	—			
LEGEND OF BREGENZ ...	1/6	—	—			
<b>F. K. HATTERSLEY.</b>						
HOW THEY BROUGHT THE GOOD NEWS FROM GHENT TO AIX ...	1/6	—	—			
KING ROBERT OF SICILY ...	2/6	—	—			
<b>HAYDN.</b>						
CREATION (Sol-FA, 1/0) ...	2/0	2/6	4/0			
CREATION, Pocket Edition ...	1/0	1/6	2/0			
Ditto (CHORUSES ONLY) ...	0/8	1/2	—			
INSANÆ ET VANÆ CURÆ (Latin or English) ...	0/4	—	—			
MASS, IN B FLAT, No. 1 (Latin) ...	1/0	1/6	2/6			
Ditto (Latin and English) ...	1/0	1/6	2/6			
MASS, IN C, No. 2 (Latin) ...	1/0	1/6	2/6			
MASS, IN D, No. 3 (IMPERIAL) (Latin and English) ...	1/0	1/6	2/6			
Ditto (Latin) ...	1/0	1/6	2/6			
MASS, IN B FLAT, No. 16 (Latin) ...	1/0	2/0	3/0			
PASSION; OR, SEVEN LAST WORDS ...	2/0	2/6	4/0			
SEASONS (complete) ...	2/0	2/6	4/0			
Each Season, singly (SPRING, Tonic Sol-fa, 6d.) ...	1/0	—	—			
Ditto (CHORUSES ONLY) ...	1/0	1/6	—			
TE DEUM (English and Latin) ...	1/0	—	—			
<b>BATTISON HAYNES.</b>						
FAIRIES' ISLE (Female voices) ...	1/6	—	—			
SEA DREAM (Female voices) (Sol-FA, 0/6) ...	1/6	—	—			
SEA FAIRIES (Female voices) (Sol-FA, 0/6) ...	1/6	—	—			
<b>C. SWINNERTON HEAP.</b>						
FAIR ROSAMOND (Sol-FA, 2/0) ...	3/6	4/0	5/0			
Ditto (CHORUSES ONLY) ...	1/6	—	—			
<b>EDWARD HECHT.</b>						
ERIC THE DANE ...	3/0	—	—			
O MAY I JOIN THE CHÖIR INVISIBLE ...	1/0	—	—			
<b>GEORG HENSCHEL.</b>						
OUT OF DARKNESS (130th Psalm) ...	2/6	—	—			
STABAT MATER ...	2/6	—	—			
TE DEUM LAUDAMUS, IN C ...	1/6	—	—			
<b>H. M. HIGGS.</b>						
ERL KING ...	1/0	—	—			
<b>HENRY HILES.</b>						
CRUSADERS ...	2/6	—	—			
GOD IS OUR REFUGE ...	0/6	—	—			
<b>FERDINAND HILLER.</b>						
ALL THEY THAT TRUST IN THEE ...	0/8	—	—			
NALA AND DAMAYANTI ...	4/0	—	6/0			
SONG OF VICTORY (Sol-FA, 0/0) ...	1/0	1/6	—			
<b>H. E. HODSON.</b>						
GOLDEN LEGEND ...	2/0	—	—			
<b>HEINRICH HOFMANN.</b>						
CHAMPAGNERLIED (Male voices) ...	1/6	—	—			
CINDERELLA ...	2/6	—	—			
MELUSINA ...	2/0	2/6	4/0			
SONG OF THE NORNS (Female voices) ...	1/3	—	—			
<b>SIDNEY R. HOGG.</b>						
NORMAN BARON ...	1/6	—	—			
<b>JOSEPH HOLBROOKE.</b>						
BYRON (Poem) ...	1/6	—	—			
<b>C. HOLLAND.</b>						
AFTER THE SKIRMISH ...	1/0	—	—			
<b>T. S. HOLLAND.</b>						
KING GOLDEMAR (Operetta) (Sol-FA, 0/0) ...	2/0	—	—			
PASTORAL MEDELY (Musical Sketch) (Sol-FA, 0/0) ...	2/0	—	—			
<b>GUSTAV VON HOLST.</b>						
IDEA (Humorous Operetta) (Sol-FA, 0/6) ...	1/0	—	—			
KING ESTMERE (Ballad) ...	2/0	—	—			
<b>HUMMEL.</b>						
ALMA VIRGO (Latin and English) ...	0/4	—	—			
COMMUNION SERVICE, IN B FLAT ...	2/0	—	4/0			
Ditto, IN E FLAT ...	2/0	—	4/0			
Ditto, IN D ...	2/0	—	4/0			
MASS, IN B FLAT, No. 1 ...	1/0	1/6	2/6			
MASS, IN E FLAT, No. 2 ...	1/0	1/6	2/6			
MASS, IN D, No. 3 ...	1/0	1/6	2/6			
QUOD IN ORBE (Latin and English) ...	0/4	—	—			
<b>W. H. HUNT.</b>						
STABAT MATER ...	1/0	1/6	—			
<b>G. F. HUNTLEY.</b>						
PUSS-IN-BOOTS (Operetta) (Sol-FA, 0/0) ...	2/0	—	—			
VICTORIA (Sol-FA, 1/0) ...	2/0	—	—			
<b>H. H. HUSS.</b>						
AVE MARIA (Female voices) ...	1/0	—	—			
<b>F. ILIFFE.</b>						
SWEET ECHO ...	1/0	—	—			
<b>JOHN W. IVIMEY.</b>						
WITCH OF THE WOOD (Operetta) (Sol-FA, 0/0) ...	2/0	—	—			
<b>W. JACKSON.</b>						
YEAR ...	2/0	2/6	—			

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
<b>G. JACOBI.</b>				<b>G. A. MACFARREN.</b>			
BABES IN THE WOOD (Operetta) (Sol-FA, 0/0)	2/0	—	—	AJAX (Greek Play) (Male voices) ...	2/0	—	—
CINDERELLA (Operetta) (Sol-FA, 1/0)	2/0	—	—	LADY OF THE LAKE ...	2/0	—	4/0
<b>D. JENKINS.</b>				(Ditto, Choruses only, Sol-FA, 1/0)			
DAVID AND SAUL (Sol-FA, 2/0)	2/0	3/6	—	MAY-DAY (Sol-FA, 0/6)	1/0	1/6	2/6
<b>A. JENSEN.</b>				(Ditto (CHORUSES ONLY) ...)			
FEAST OF ADONIS (Sol-FA, 0/6)	1/0	1/6	—	OUTWARD BOUND ...	1/0	—	2/6
<b>W. JOHNSON.</b>				SOLDIER'S LEGACY (Operetta) ...			
ECCE HOMO ...	1/0	—	—	SONGS IN A CORNFIELD (Female voices)	1/6	—	—
<b>H. FESTING JONES.</b>				(Ditto, Sol-FA, 0/6)			
KING BULBOUS (Operetta) (Sol-FA, 0/6)	2/0	—	—	ST. JOHN THE BAPTIST ...	3/0	—	4/0
<b>WARWICK JORDAN.</b>				(Ditto, Sol-FA, Choruses only, 1/0)			
BLOW YE THE TRUMPET IN ZION ...	1/0	—	—	<b>A. C. MACKENZIE.</b>			
<b>N. KILBURN.</b>				BETHLEHEM... ..			
BY THE WATERS OF BABYLON ...	1/0	—	—	Ditto. Act II, separately ...	5/0	6/0	7/6
LORD IS MY SHEPHERD (23rd Psalm) ...	0/8	—	—	BRIDE (Sol-FA, 0/8) ...	1/0	—	—
SILVER STAR (Female voices) ...	1/6	—	—	COLOMBA (Lyrical Drama) ...	5/0	—	7/6
<b>OLIVER KING.</b>				Ditto (German Words) ...			
BY THE WATERS OF BABYLON (137th Psalm) ...	1/6	—	—	COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	2/0	—	—
NAIADS (Female voices) ...	1/6	—	—	DREAM OF JUBAL ...	2/6	3/0	4/0
ROMANCE OF THE ROSES ...	2/6	—	—	(Ditto, Choruses only, Sol-FA, 1/0)	2/6	3/0	4/0
SANDS O' DEE (Ballad) (Sol-FA, 0/6)	0/4	—	—	JASON ...	1/6	—	—
THREE FISHERS (Ballad) (Sol-FA, 0/6)	0/6	—	—	JUBILEE ODE ...	1/6	—	—
<b>J. KINROSS.</b>				NEW COVENANT ...			
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6)	1/6	—	—	PROCESSION OF THE ARK (Choral Scene)	1/6	—	—
<b>H. LAHEE.</b>				(Ditto, Sol-FA, 0/6)			
SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6)	1/6	—	—	ROSE OF SHARON. New Edition ...	2/6	—	—
<b>HENRY LAWES.</b>				STORY OF SAYID ...			
MASQUE OF COMUS ...	2/0	—	—	TROUBADOUR (Lyrical Drama) ...	3/0	3/6	5/0
<b>MAX LAISTNER.</b>				VENI, CREATOR SPIRITUS ...			
FRIAR'S MERE (Male Voices) ...	1/6	—	—	WITCH'S DAUGHTER ...	3/6	4/0	5/0
<b>G. F. LE JEUNE.</b>				<b>A. M. MACLEAN.</b>			
COMMUNION SERVICE IN C ...	2/0	—	—	ANNUNCIATION ...	2/6	—	—
FIRST MASS IN C ...	2/0	—	—	<b>C. MACPHERSON.</b>			
<b>EDWIN H. LEMARE.</b>				BY THE WATERS OF BABYLON (137th Psalm) ...			
COMMUNION SERVICE IN F ...	2/6	—	—	<b>L. MANCINELLI.</b>			
'TIS THE SPRING OF SOULS TO-DAY ...	1/0	—	—	ERO E LEANDRO (Opera) ...	5/0	—	—
<b>LEONARDO LEO.</b>				<b>F. W. MARKULL.</b>			
DIXIT DOMINUS ...	1/0	1/6	—	ROLAND'S HORN (Male voices) ...	2/6	—	—
<b>F. LEONI.</b>				<b>F. E. MARSHALL.</b>			
GATE OF LIFE (Sol-FA, 1/0)	2/0	—	—	PRINCE SPRITE (Female voices) ...	2/6	—	—
<b>H. LESLIE.</b>				CHORAL DANCES from Ditto ...			
FIRST CHRISTMAS MORN ...	2/6	—	—	<b>GEORGE C. MARTIN.</b>			
<b>F. LISZT.</b>				COMMUNION SERVICE, IN A ...			
LEGEND OF ST. ELIZABETH ...	3/0	3/6	5/0	Ditto IN C ...	1/0	—	—
THIRTEENTH PSALM ...	2/0	—	—	FESTIVAL TE DEUM IN A (Sol-FA, 0/6)	0/6	—	—
<b>C. H. LLOYD.</b>				<b>J. MASSENET.</b>			
ALCESTIS (Male voices) ...	1/6	—	—	MANON (Opera) ...	6/0	—	8/0
ANDROMEDA ...	3/0	3/6	5/0	<b>J. T. MASSER.</b>			
GLEANERS' HARVEST (Female voices) ...	1/6	—	—	HARVEST CANTATA ...	1/0	—	—
HERO AND LEANDER ...	1/6	—	—	<b>J. H. MAUNDER.</b>			
HYMN OF THANKSGIVING ...	2/0	—	—	BETHLEHEM... ..	—	—	—
LONGBEARDS' SAGA (Male voices) ...	1/6	—	—	OLIVET TO CALVARY (Sol-FA, 0/6)	1/6	2/0	—
O GIVE THANKS UNTO THE LORD ...	1/6	—	—	PENITENCE, PARDON, AND PEACE (Sol-FA, 1/0)	1/6	2/0	—
RIGHTEOUS LIVE FOR EVERMORE ...	1/6	—	—	SONG OF THANKSGIVING (Sol-FA, 0/6)	1/6	2/0	—
ROSSALL (Ode) ...	2/0	—	—	<b>T. R. MAYOR.</b>			
SIR OGGIE AND THE LADIE ELSIE ...	1/6	—	—	LOVE OF CHRIST ...	1/0	—	—
SONG OF BALDER ...	1/0	—	—	<b>J. H. MEE.</b>			
SONG OF JUDGMENT ...	2/6	3/0	4/0	DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—
<b>CLEMENT LOCKNANE.</b>				HORATIUS (Male voices) ...			
ELFIN QUEEN (Female voices) ...	1/6	—	—	MISSA SOLENNIS, IN B FLAT ...	2/0	—	—
<b>HARVEY LÖHR.</b>				<b>MENDELSSOHN.</b>			
QUEEN OF SHEBA (CHORUSES ONL., 1/0) ...	5/0	—	—	ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	—
<b>W. H. LONGHURST.</b>				AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6)			
VILLAGE FAIR (Female Voices) ...	2/0	2/6	—	ATHALIE (Sol-FA, 0/8)	1/0	1/6	4/0
<b>ELVA LORENCE AND G. KENNEDY CHRYSTIE.</b>				AVE MARIA (Saviour of Sinners) (Double Choir) ...			
TERRA FLORA (or a Peep into Flower Land, Operetta for Children) ...	2/0	—	—	CHRISTUS (Sol-FA, 0/6)	1/0	—	—
<b>C. EGERTON LOWE.</b>				COME, LET US SING (95th Psalm) (Sol-FA, 0/6)			
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4)	1/0	—	—	ELIJAH (Pocket Edition)	1/0	1/6	2/0
<b>M. L. C. L.</b>				ELIJAH (Sol-FA, 1/0)			
SPORTS (Operetta) ...	2/0	—	—	ELIJAH (CHORUSES ONLY)	2/0	2/6	4/0
<b>HAMISH MACCUNN.</b>				FESTGESANG (Hymn of Praise) (S.A.T.B.) (Sol-FA, 0/2)			
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0	Ditto (Male voices) (T.T.B.B.)	1/0	—	—
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8) ...	1/0	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2)	0/4	—	—
WRECK OF THE HESPERUS (Sol-FA, 0/6)	1/0	—	—	Ditto	0/4	—	—
				HYMN OF PRAISE (Lobgesang) (Sol-FA, 0/6)	1/0	1/3	2/6
				Ditto (CHORUSES ONLY)	0/6	1/0	—
				LAUDA SION (Praise Jehovah) (Sol-FA, 0/9)	1/0	1/6	2/6
				LORD, HOW LONG WILT THOU (Sol-FA, 0/4)	1/0	—	—
				LORELEY (Sol-FA, 0/6)	1/0	—	—
				MAN IS MORTAL (8 voices)	1/0	—	—
				MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
				(Ditto, Sol-FA 0/4)	—	—	—
				MY GOD, WHY HAST THOU (Sol-FA, 0/4)	0/6	—	—
				NOT UNTO US, O LORD (115th Psalm)	1/0	—	—
				GEDIPUS AT COLONOS (Male voices)	3/0	—	—

MENDELSSOHN (continued).		Paper Cover	Paper Boards	Clubs Gilt.	C. H. H. PARRY.		Paper Cover	Paper Boards	Clubs Gilt.			
ST. PAUL (Sol-FA, 1/0) ... ..	2/0	3/6	4/0	—	AGAMEMNON (Greek Play) (Male voices) ... ..	2/0	—	—	—			
DITTO (CHORUSES ONLY) ... ..	1/0	1/6	—	—	BEYOND THESE VOICES THERE IS PEACE ... ..	2/6	—	—	—			
ST. PAUL Pocket Edition ... ..	1/0	1/6	2/0	—	BIRDS OF ARISTOPHANES (Greek Play) (Male)	1/0	—	—	—			
SING TO THE LORD (98th Psalm) ... ..	0/8	—	—	—	BLEST PAIR OF SIRENS (Sol-FA, 0/8) ... ..	6/0	—	—	—			
SON AND STRANGER (Operetta) ... ..	4.0	—	—	—	(DITTO, English and German Words, 2 mark 50)	—	—	—	—			
THREE MOTETS FOR FEMALE VOICES ... ..	1.0	—	—	—	DE PROFUNDIS (130th Psalm) ... ..	2/0	—	—	—			
(DITTO, Sol-FA, 0/1, 0/2, and 0/3 each.)	—	—	—	—	ETON ... ..	2/0	—	—	—			
TO THE SONS OF ART (Male voices) (Sol-FA, 0/8)	1/0	—	—	—	ETON MEMORIAL ODE ... ..	1/6	—	—	—			
WALPURGIS NIGHT (Sol-FA, 1/0) ... ..	1.0	1/6	2/6	—	GLORIES OF OUR BLOOD AND STATE ... ..	1/0	—	—	—			
WHEN ISRAEL OUT OF EGYPT CAME ... ..	1.0	—	—	—	INVOCATION TO MUSIC ... ..	2/6	—	—	—			
(DITTO, Sol-FA, 0/8)	—	—	—	—	JOB (CHORUSES ONLY, Sol-FA, 1/0) ... ..	2/6	—	—	—			
WHY RAGE FIERCELY THE HEATHEN ... ..	0/6	—	—	—	JUDITH (CHORUSES ONLY, Sol-FA, 2/0) ... ..	5/0	6/0	7/6	—			
(Sol-FA, 0/8)	—	—	—	—	KING SAUL (CHORUSES ONLY, Sol-FA, 1/6) ... ..	5/0	6/0	7/6	—			
R. D. METCALFE AND A. KENNEDY.					L'ALLEGRO (Sol-FA, 1/8) ... ..					2/6	—	—
PRINCE FERDINAND (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	—	LOTOS-EATERS (The Choric Song) ... ..	2/0	—	—	—			
MEYERBEER.					LOVE THAT CASTETH OUT FEAR ... ..					2/6	—	—
NINETY-FIRST PSALM (Latin) ... ..	1/0	—	—	—	MAGNIFICAT (Latin) ... ..	1/6	—	—	—			
DITTO (English) ... ..	1/0	—	—	—	ODE ON ST. CECILIA'S DAY (Sol-FA, 1/0) ... ..	2/0	—	—	—			
A. MOFFAT.					ODE TO MUSIC (Sol-FA, 0/6) ... ..					1/6	—	—
BEE QUEEN (Operetta) (Sol-FA, 0/8) ... ..	1/0	—	—	—	PIED PIPER OF HAMELIN (Sol-FA, 1/0) ... ..	2/0	2/6	—	—			
CHRISTMAS DREAM (A Cantata for Children)	1/0	—	—	—	PROMETHEUS UNBOUND ... ..	2/0	—	—	—			
(DITTO, Sol-FA, 0/4)	—	—	—	—	SONG OF DARKNESS AND LIGHT (Sol-FA, 0/9) ...	2/0	—	—	—			
B. MOLIQUÉ.					SOUL'S RANSOM (A Psalm of the Poor) ... ..					2/0	—	—
ABRAHAM ... ..	2/0	3/6	5/0	—	TE DEUM LAUDAMUS (Latin) ... ..	2/6	—	—	—			
J. A. MOONIE.					VISION OF LIFE (Sol-FA, 1/0) ... ..					2/6	—	—
KILLIECRANKIE (Sol-FA, 0/8) ... ..	1/6	—	—	—	VOCES CLAMANTIUM (The voices of them that cry)	2/0	—	—	—			
WOODLAND DREAM (Female voices) (Sol-FA, 0/9)	2/0	—	—	—	WAR AND PEACE (Ode) ... ..	3/0	—	—	—			
HAROLD MOORE.					DITTO CHORUSES AND WORDS OF SOLOS ONLY, TOWIC Sol-FA ... ..					1/6	—	—
DARKEST HOUR (Sol-FA, 0/9) ... ..	1/6	2/0	—	—	T. M. PATTISON.							
MOZART.					ANCIENT MARINER (CHORUSES, 1/0) ... ..					2/6	—	—
COMMUNION SERVICE, IN B FLAT, No. 7 ... ..	1/6	—	—	—	LAY OF THE LAST MINSTREL (CHORUSES, 1/0) ...	2/6	—	—	—			
GLORY, HONOUR, PRAISE (Sol-FA, 0/3) Third Motet	0/3	—	—	—	LONDON CRIES ... ..	2/0	—	—	—			
HAVE MERCY, O LORD ... .. Second Motet	0/3	—	—	—	MAY DAY ... ..	1/0	—	—	—			
KING THAMOS ... ..	1/0	1/6	—	—	MIRACLES OF CHRIST (Sol-FA, 0/6) ... ..	1/0	—	—	—			
LITANIA DE VENERABILI ALTARIS (Ed.) ... ..	1/6	3/0	3/0	—	A. L. PEACE.							
LITANIA DE VENERABILI SACRAMENTO (Bb) ... ..	1/6	3/0	3/0	—	ST. JOHN THE BAPTIST (Sol-FA, 1/0) ... ..					2/6	—	—
MASS IN C, No. 1 (Latin and English) ... ..	1/0	1/6	2/6	—	PERGOLESI.							
MASS IN B FLAT, No. 7 ... ..	1/0	—	—	—	STABAT MATER (Female voices) (Sol-FA, 0/6) ...					1/0	—	—
MASS IN G, No. 12 (Latin) ... ..	1/0	1/6	2/6	—	CIRO PINSUTI.							
DITTO (Latin and English) (Sol-FA, 0/9) ... ..	1/0	1/6	2/6	—	PHANTOMS—FANTASMI NELL' OMBRA ... ..					1/0	—	—
DITTO (CHORUSES ONLY) ... ..	0/6	—	—	—	PERCY PITT.							
MASS IN D MINOR, No. 15 ... ..	1/0	1/6	2/6	—	HOHENLINDEN (Male voices) ... ..					1/6	—	—
DITTO (Latin and English) (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	—	JOHN POINTER.							
O GOD, WHEN THOU. (Sol-FA, 0/3) ... First Motet	0/3	—	—	—	SONG OF HAROLD HARFAGER (Male Voices)							
SPLENDENTE TE, DEUS ... .. First Motet	0/3	—	—	—	(Sol-FA, 0/6) ... ..					1/0	—	—
E. MUNDELLA.					V. W. POPHAM.							
VICTORY OF SONG (Female voices) ... ..	1/0	—	—	—	EARLY SPRING ... ..					1/0	—	—
JOHN NAYLOR.					J. B. POWELL.							
JEREMIAH ... ..	3/0	—	—	—	PANGE LINGUA (Sing, my tongue) ... ..					1/6	—	—
JOSEF NEŠVERA.					A. H. D. PRENDERGAST.							
DE PROFUNDIS ... ..	2/6	—	—	—	SECOND ADVENT ... ..					1/6	—	—
STAFFORD NORTH.					F. W. PRIEST.							
IN THE MORNING (Sol-FA, 0/8) ... ..	1/0	—	—	—	CENTURION'S SERVANT ... ..					0/8	—	—
E. A. NUNN.					C. E. PRITCHARD.							
MASS, IN C ... ..	2/0	—	—	—	KUNACEPA ... ..					4/0	—	—
E. CUTHBERT NUNN.					E. PROUT.							
FAIRY SLIPPER (Children's Opera) (Sol-FA, 0/8)	2/0	—	—	—	DAMON AND PHINTIAS (Male voices) ... ..					2/6	—	—
A. O'LEARY.					FREEDOM ... ..					1/0	—	—
MASS OF ST. JOHN ... ..	1/3	—	—	—	HERWARD ... ..					4/0	—	—
REV. SIR FREDK. OUSELEY.					HUNDRETH PSALM (Sol-FA, 0/4) ... ..					1/0	—	—
MARTYRDOM OF ST. POLYCARP ... ..	2/6	—	—	—	QUEEN AIMÉE (Female voices) ... ..					1/6	—	—
PALESTRINA.					RED CROSS KNIGHT (Sol-FA, 2/0) ... ..					4/0	4/8	6/0
COMMUNION SERVICE (Missa Pape Marcelli) ...	2/6	—	—	—	PURCELL.							
COMMUNION SERVICE (Assumpta est Maria) ...	2/6	—	—	—	DIDO AND ÆNEAS ... ..					2/6	—	—
MISSA ASSUMPTA EST MARIA ... ..	2/6	—	—	—	KING ARTHUR ... ..					2/0	—	—
MISSA BREVIS ... ..	2/6	—	—	—	MASQUE IN "DIOCLESIAN" ... ..					2/0	—	—
MISSA "O ADMIRABILE COMMERCIIUM" ... ..	2/6	—	—	—	ODE ON ST. CECILIA'S DAY (Choruses only and							
MISSA PAPE MARCELLI ... ..	2/0	—	—	—	words of Solos) (Sol-FA, 0/8) ... ..					2/0	—	—
STABAT MATER ... ..	1/6	—	—	—	TE DEUM AND JUBILATE, IN D ... ..					1/0	—	—
H. W. PARKER.					TE DEUM (Edited by Dr. Bridge) (Sol-FA, 0/8)					1/0	—	—
HORA NOVISSIMA ... ..	3/6	4/0	—	—	DITTO (Latin arrangement by R. R. Terry) ...					1/0	—	—
KOBOLDS ... ..	1/0	—	—	—	G. RATHBONE.							
LEGEND OF ST. CHRISTOPHER ... ..	5/0	—	—	—	ORPHEUS (Power of Music) (Female voices) ...					1/6	—	—
WANDERER'S PSALM ... ..	2/6	—	—	—	(DITTO, Sol-FA, 0/6)					—	—	—
					VOGELWEID THE MINNESINGER (Operetta) ...					1/0	—	—
					(DITTO, Sol-FA, 0/6)					—	—	—
					F. J. READ.							
					SONG OF HANNAH ... ..					1/0	—	—
					J. F. H. READ.							
					DEATH OF YOUNG ROMILLY ... ..					1/6	—	—



	Paper Cover.	Paper Board.	Cloth Oilt.		Paper Cover.	Paper Board.	Cloth Oilt.
<b>DOUGLAS REDMAN.</b>				<b>H. SCHÜTZ.</b>			
COR UNUM VIA UNA (Female voices) ...	1/6	—	—	PASSION OF OUR LORD ...	1/0	—	—
<b>C. T. REYNOLDS.</b>				<b>BERTRAM LUARD-SELBY.</b>			
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—	DYING SWAN ...	1/0	—	—
<b>ARTHUR RICHARDS.</b>				FAKENHAM GHOST ...			
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—	"HELENA IN TROAS" ...	3/6	—	—
WAXWORK CARNIVAL (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	SUMMER BY THE SEA (Female) (Sol-FA, 0/6) ...	1/6	—	—
<b>J. V. ROBERTS.</b>				WAITS OF BREMEN (Children) (Sol-FA, 0/6) ...			
JONAH ...	2/0	—	—	<b>H. R. SHELLEY.</b>			
PASSION ...	1/6	2/0	—	VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—
<b>R. WALKER ROBSON.</b>				<b>E. SILAS.</b>			
CHRISTUS TRIUMPHATOR ...	2/6	—	—	COMMUNION SERVICE, IN C ...	1/6	—	—
<b>W. S. ROCKSTRO.</b>				JOASH ...			
GOOD SHEPHERD ...	2/6	—	—	MASS, IN C ...	4/0	—	—
<b>J. L. ROECKEL.</b>				MASS, IN C ...			
HOURS (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	<b>HENRY SMART.</b>			
LITTLE SNOW-WHITE (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	BRIDE OF DUNKERRON (Sol-FA, 1/0) ...	2/0	2/6	4/0
SILVER PENNY (Operetta) (Sol-FA, 0/8) ...	2/0	—	—	KING RENÉ'S DAUGHTER (Female voices) (Ditto, Sol-FA, 1/0) ...	2/6	—	—
<b>EDMUND ROGERS.</b>				SING TO THE LORD ...			
FOREST FLOWER (Female voices) ...	1/6	—	—	<b>J. M. SMIETON.</b>			
<b>ROLAND ROGERS.</b>				ARIADNE (Sol-FA, 0/8) ...			
FLORABEL (Female voices) (Sol-fa, 1/0) ...	1/6	—	—	CONNLA ...	2/6	—	—
PRAYER AND PRAISE (Oblong) ...	4/0	—	—	KING ARTHUR (Sol-FA, 1/0) ...	2/6	—	—
<b>F. ROLLASON.</b>				<b>ALICE MARY SMITH.</b>			
STOOD THE MOURNFUL MOTHER WEEPING ...	1/6	—	—	ODE TO THE NORTH-EAST WIND ...	1/0	—	—
<b>ROMBERG.</b>				ODE TO THE PASSIONS ...			
HARMONY OF THE SPHERES ...	1/0	—	—	RED KING (Men's voices) ...	1/0	—	—
LAY OF THE BELL (Sol-FA, 0/8) ...	1/0	1/6	2/6	SONG OF THE LITTLE BÄLTUNG (Men's voices) (Ditto, Sol-FA, 0/8) ...	1/0	—	—
TE DEUM ...	1/0	—	—	<b>E. M. SMYTH.</b>			
TRANSIENT AND THE ETERNAL ...	1/0	—	—	MASS, IN D ...	2/6	—	—
(Ditto, Sol-FA, 0/4) ...	1/0	—	—	<b>A. SOMERVELL.</b>			
<b>C. B. ROTHAM.</b>				CHARGE OF THE LIGHT BRIGADE (Sol-FA, 0/4) ...			
ANDROMEDA ...	2/6	—	—	ELEGY ...	1/6	—	—
<b>ROSSINI.</b>				ENCHANTED PALACE (Operetta) (Sol-FA, 0/8) ...			
MOSES IN EGYPT ...	6/0	6/6	7/6	FORSAKEN MERMAN (Sol-FA, 0/8) ...	1/6	—	—
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6	KING THRUSHBEARD (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
Ditto (CHORUSES ONLY) ...	0/6	1/0	—	KNAVE OF HEARTS (Operetta) (Sol-FA, 0/8) ...	2/0	—	—
<b>CHARLES B. RUTENBER.</b>				MASS, IN C MINOR ...			
DIVINE LOVE ...	2/6	—	—	ODE ON THE INTIMATIONS OF IMMORTALITY ...	2/0	—	—
<b>JOSEPH RYELANDT.</b>				ODE TO THE SEA (Sol-FA, 1/0) ...			
DE KOMST DES HERRËN (The coming of the Lord) ...	8/0	—	—	POWER OF SOUND (Sol-FA, 1/0) ...	2/0	—	—
<b>ED. SACHS.</b>				PRINCESS ZARA (Operetta) (Sol-FA, 0/8) ...			
KING-CUPS ...	1/0	—	—	SEVEN LAST WORDS ...	1/0	—	—
WATER LILIES ...	1/0	—	—	<b>R. SOMERVILLE.</b>			
<b>C. SAINTON-DOLBY.</b>				'PRENTICE PILLAR (Opera) ...			
FLORIMEL (Female voices) ...	2/6	—	—	<b>W. H. SPEER.</b>			
<b>CAMILLE SAINT-SAËNS.</b>				JACKDAW OF RHIMS ...			
HEAVENS DECLARE—CELI ENARRANT ...	1/6	—	—	LAY OF ST. CUTHBERT ...	2/0	—	—
<b>W. H. SANGSTER.</b>				<b>SPOHR.</b>			
ELYSIUM ...	1/0	—	—	CALVARY ...	2/6	3/0	4/0
<b>C. SCHÄFER.</b>				CHRISTIAN'S PRAYER ...			
OUR BEAUTIFUL WORLD (Operetta) ...	2/6	—	—	FALL OF BABYLON ...	1/0	1/6	2/6
<b>H. W. SCHARTAU.</b>				FROM THE DEEP I CALLED ...			
CHRISTMAS HOLIDAYS (Female voices) ...	0/6	—	—	GOD IS MY SHEPHERD ...	0/6	—	—
<b>SCHUBERT.</b>				GOD, THOU ART GREAT (Sol-FA, 0/6) ...			
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6	HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/3	—	—
Ditto, IN B FLAT ...	2/0	—	3/6	HYMN TO ST. CECILIA... ..	1/0	—	—
Ditto, IN C ...	2/0	—	3/6	JEHOVAH, LORD OF HOSTS... ..	0/4	—	—
Ditto, IN E FLAT ...	2/0	2/6	4/0	LAST JUDGMENT (Sol-FA, 1/0) ...	1/0	1/6	2/6
Ditto, IN F ...	2/0	—	3/6	Ditto (CHORUSES ONLY) ...	0/6	1/0	—
Ditto, IN G ...	2/0	—	3/6	MASS (for 5 solo voices and double choir) ...	2/0	—	—
LAZARUS (Easter) ...	1/6	—	—	<b>JOHN STAINER.</b>			
MASS, IN A FLAT ...	1/0	1/6	2/6	CRUCIFIXION (Sol-FA, 0/8) ...	1/6	2/0	—
Do., IN B FLAT ...	1/0	1/6	2/6	DAUGHTER OF JAIKUS (Sol-FA, 0/8) ...	1/6	2/0	—
Do., IN C ...	1/0	1/6	2/6	ST. MARY MAGDALEN (Sol-FA, 1/0) ...	2/0	2/6	4/0
Do., IN E FLAT ...	2/0	2/6	4/0	<b>C. VILLIERS STANFORD.</b>			
Do., IN F (Sol-FA, 0/8) ...	1/0	1/6	2/6	BATTLE OF THE BALTIC ...	1/6	—	—
Do., IN G ...	1/0	1/6	2/6	CARMEN SÆCULARE ...	1/6	—	—
SONG OF MIRIAM (Sol-FA, 0/8) ...	1/0	—	—	COMMUNION SERVICE, IN G ...	2/6	—	—
(Ditto, Welsh Words, Sol-FA, 0/8) ...	1/0	—	—	EAST TO WEST ...	1/6	—	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-FA, 0/6) ...	1/0	—	—	EDEN (Dramatic Oratorio) ...	5/0	6/0	7/6
<b>SCHUMANN.</b>				EUMENIDES (Male Voices) ...			
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—	GOD IS OUR HOPE (46th Psalm) ...	2/0	—	—
FAUST ...	3/0	3/6	5/0	MASS, IN G MAJOR ...	2/6	—	—
KING'S SON ...	1/0	—	—	CEDIPUS REX (Male voices) ...	2/0	—	—
LUCK OF EDENHALL (Male voices) ...	1/6	—	—	REVENGE (Sol-FA, 0/8) ...	1/6	—	—
MANFRED ...	1/0	—	—	(Ditto, German Words, 2 Mark.) ...	1/6	—	—
MIGNON'S REQUIEM ...	1/0	—	—	VOYAGE OF MÆLDUNE ...	2/6	3/0	4/0
MINSTREL'S CURSE ...	1/6	—	—				
NEW YEAR'S SONG (Sol-FA, 0/8) ...	1/0	—	—				
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0				
PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6				
REQUIEM ...	2/0	—	—				
SONG OF THE NIGHT ...	0/6	—	—				

	Paper Cover.	Paper Boards.	Cloth Gilt.		Paper Cover.	Paper Boards.	Cloth Gilt.
<b>D. STEPHEN.</b>					<b>ERNEST WALKER.</b>		
LAIRD O'COCKPEN (Sol-FA, 0/6) ... ..	1/0	—	—	HYMN TO DIONYSUS ... ..	1/0	—	—
<b>STEFAN STOCKER.</b>					ODE TO A NIGHTINGALE ... ..		
SONG OF THE FATES ... ..	1/0	—	—	<b>R. H. WALTREW.</b>			
<b>SIGISMOND STOJOWSKI.</b>					PIED PIPER OF HAMELIN ... ..		
SPRING-TIME ... ..	1/0	—	—	<b>H. W. WAREING.</b>			
<b>J. STORER.</b>					COURT OF QUEEN SUMMERS (Operetta)		
MASS OF OUR LADY OF RANSOM ... ..	1/6	—	—	(Sol-FA, 0/6) ... ..	1/0	—	—
TOURNAMENT ... ..	1/0	—	—	HO-HO OF THE GOLDEN BELT (Humorous			
<b>E. C. SUCH.</b>					Cantata for Children) (Sol-FA, 0/6) ... ..		
GOD IS OUR REFUGE (46th Psalm) ... ..	1/0	—	—	PRINCESS SNOWFLAKE (Operetta) (Sol-FA, 0/6) ... ..	1/0	—	—
NARCISSUS AND ECHO ... ..	2/0	—	—	WRECK OF THE HESPERUS ... ..	1/6	—	—
Ditto (Choruses only) ... ..	1/0	—	—	<b>HENRY WATSON.</b>			
<b>ARTHUR SULLIVAN.</b>					IN PRAISE OF THE DIVINE (Male voices) ... ..		
EXHIBITION ODE (1896) ... ..	1/0	—	—	PSALM OF THANKSGIVING ... ..	1/0	—	—
GOLDEN LEGEND (Sol-FA, 2/0) ... ..	3/6	4/0	5/0	<b>WEBER.</b>			
KING ARTHUR, INCIDENTAL MUSIC ... ..	1/6	—	—	COMMUNION SERVICE, IN E FLAT ... ..	1/3	—	—
TE DEUM FESTIVAL (Sol-FA, 1/0) ... ..	1/0	1/6	2/6	IN CONSTANT ORDER (Hymn) ... ..	1/8	—	—
TE DEUM (A Thanksgiving for Victory) (Sol-FA, 0/9) ... ..	1/0	—	—	JUBILEE CANTATA ... ..	1/0	1/6	—
<b>T. W. SURETTE.</b>					MASS IN E FLAT (Latin and English) ... ..		
EVE OF ST. AGNES ... ..	2/0	—	—	Do. IN G (Latin and English) ... ..	1/0	1/6	2/6
<b>W. TAYLOR.</b>					PRECIOSA (Opera) (Choruses only, 0/6) ... ..		
ST. JOHN THE BAPTIST ... ..	—	4/0	—	THREE SEASONS ... ..	1/0	—	—
<b>A. GORING THOMAS.</b>					<b>S. WESLEY.</b>		
SUN-WORSHIPPERS (Sol-FA, 0/9) ... ..	1/0	—	—	DIXIT DOMINUS ... ..	1/0	—	—
<b>D. THOMAS.</b>					EXULTATE DEO (Sing aloud with gladness) ... ..		
LLYN Y FAN (VAN LAKE) (Sol-FA, 1/6) ... ..	3/6	—	—	IN EXITU ISRAEL (English or Latin Words) ... ..	0/4	—	—
<b>E. H. THORNE.</b>					<b>S. S. WESLEY.</b>		
BE MERCIFUL UNTO ME ... ..	1/0	—	—	O LORD, THOU ART MY GOD ... ..	1/0	—	—
<b>G. W. TORRANCE.</b>					<b>FLORENCE E. WEST.</b>		
REVELATION ... ..	5/0	—	—	MIDSUMMER'S DAY (Operetta) (Sol-FA, 0/6) ... ..	1/6	—	—
<b>BERTHOLD TOURS.</b>					<b>JOHN E. WEST.</b>		
FESTIVAL ODE ... ..	1/0	—	—	LORD, I HAVE LOVED THE HABITATION OF			
HOME OF TITANIA (Female voices) ... ..	1/6	—	—	THY HOUSE ... ..	1/0	—	—
(Ditto, Sol-FA, 0/6) ... ..	1/6	—	—	MAY-DAY REVELS (Female voices) (Sol-FA, 0/4) ... ..	1/6	—	—
<b>FERRIS TOZER.</b>					SEED-TIME AND HARVEST (Sol-FA, 1/0) ... ..		
BALAAM AND BALAK ... ..	2/6	—	—	SONG OF ZION ... ..	1/0	—	—
KING NEPTUNE'S DAUGHTER (Female voices) ... ..	1/6	—	—	STORY OF BETHLEHEM (Sol-FA, 0/9) ... ..	1/6	—	—
(Ditto, Sol-FA, 0/6) ... ..	—	—	—	<b>ARTHUR N. WIGHT.</b>			
<b>P. TSCHAIKOWSKY.</b>					MINSTREL'S CURSE ... ..		
NATURE AND LOVE (Female voices) (Sol-FA, 0/4) ... ..	1/0	—	—	<b>C. LEE WILLIAMS.</b>			
<b>VAN BREE.</b>					FESTIVAL HYMN ... ..		
ST. CECILIA'S DAY (Sol-FA, 0/9) ... ..	1/0	1/6	2/6	GETHSEMANE ... ..	0/8	—	—
<b>CHARLES VINCENT.</b>					HARVEST SONG ... ..		
LITTLE MERMAID (Female voices) ... ..	1/6	—	—	LAST NIGHT AT BETHANY (Sol-FA, 1/0) ... ..	2/0	2/6	—
VILLAGE QUEEN (Female voices) (Sol-FA, 0/6) ... ..	1/6	—	—	<b>A. E. WILSHIRE.</b>			
<b>A. L. VINGOE.</b>					GOD IS OUR HOPE (Psalm 46) ... ..		
MAGICIAN (Operetta) (Sol-FA, 0/9) ... ..	2/0	—	—	<b>THOMAS WINGHAM.</b>			
<b>W. S. VINNING.</b>					MASS, IN D (Regina Cœli) ... ..		
SONG OF THE PASSION (according to St. John) ... ..	1/6	—	—	TE DEUM (Latin) ... ..	3/0	—	—
<b>S. P. WADDINGTON.</b>					CHAS. WOOD.		
JOHN GILPIN (Sol-FA, 0/8) ... ..	2/0	—	—	ODE TO THE WEST WIND ... ..	1/0	—	—
WHIMLAND (Operetta) (Sol-FA, 0/8) ... ..	2/0	—	—	<b>F. C. WOODS.</b>			
<b>R. WAGNER.</b>					GREYPORT LEGEND (1797) (Male voices) ... ..		
HOLY SUPPER OF THE APOSTLES ... ..	2/0	—	—	(Ditto, Sol-FA, 0/8) ... ..	1/0	—	—
<b>W. M. WAIT.</b>					KING HAROLD (Sol-FA, 0/9) ... ..		
GOD WITH US ... ..	2/0	—	—	OLD MAY-DAY (Female voices) (Sol-FA, 0/6) ... ..	1/6	—	—
GOOD SAMARITAN ... ..	2/0	—	—	<b>E. M. WOOLLEY.</b>			
ST. ANDREW ... ..	2/0	—	—	CAPTIVE SOUL (Soprano, Mezzo, Contralto, and			
				Tenor Soli, and Chorus for Female Voices) ... ..			
				<b>D. YOUNG.</b>			
				BLESSED DAMOZEL ... ..			

# THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF No. 74.—With Varied type and Chant Book No. 82. 3/6

DAY 1.

THE PSALMS.

MORNING.

78

H. E. DIBDEN.



PSALM ii.—*Quare fremuerunt gentes?*

- f* **W**HY do the heathen so **furiously** | rage to- | gether : and why do  
the **people** im- | agine . a | vain | thing ?  
2 The kings of the earth stand up \* and the **rulers** take |  
counsel . to- | gether : against the **Lord** and a- | gainst |  
his An- | ointed.  
3 Let us **break** their | bonds a- | sunder : and **cast** a- | way their |  
cords | from us.  
4 He that dwelleth in **heaven** shall | laugh them . to | scorn :  
the **Lord** shall | have them | in de- | rision.  
5 Then shall he **speak** unto them | in his | wrath : and **vex** them |  
in his | sore dis- | pleasure.  
*mf* 6 **Y**et have I | set my | King : upon my | holy | hill of | Sion.  
7 I will preach the law \* whereof the Lord hath **said** | unto | me :  
Thou art my Son \* this **day** have | I be- | gotten | thee.  
8 Desire of me \* and I shall give thee the **heathen** for | thine in- |  
heritance : and the utmost **parts** of the | earth for | thy pos- |  
session.  
9 Thou shalt **bruise** them with a | rod of | iron : and break them  
in **pieces** | like a | potter's | vessel.  
10 Be wise now **therefore** | O ye | kings : be learn-ed **ye** that are |  
judges | of the | earth.  
11 **Serve** the | Lord in | fear : and **rejoice** | unto | him with |  
reverence.  
12 **Kiss** the Son lest he be angry \* and so ye **perish** from the |  
right | way : if his wrath be kindled (yea but a little) \* **bles-ed**  
are all **they** that | put their | trust in | him. **GLORIA.**

79

T. A. WALMSLEY.



PSALM iii.—*Domine, quid multiplicati!*

- mf* **L**ORD how are they **increas-ed** that | trouble | me : **many** are |  
they that | rise a- | gainst me.  
2 Many one there **be** that | say of . my | soul : There is no **help** |  
for him | in his | God.

# THE NEW CATHEDRAL PSALTER.

SPECIMEN PAGE OF NO. 51.—*With Superimposed notes.*

2/6

DAY 1.

THE PSALMS.

MORNING.

## PSALM II.—*Quare fremuerunt gentes ?*

*A triumphal Ode of the Lord's Anointed, who is set in Zion to rule and judge.*

*Appointed for use on Easter Day.*

- f* **W**HY do the heathen so furiously | rage to- | gether : and  
why do the people im- | agine . a | vain | thing ?
- 2 The kings of the earth stand up \* and the rulers take |  
counsel . to- | gether : against the Lord and a- | gainst |  
his An- | ointed.
- 3 Let us break their | bonds a- | sunder : and cast a- |  
way their | cords | from us.
- 4 He that dwelleth in heaven shall | laugh them . to | scorn :  
the Lord shall | have them | in de- | rision.
- 5 Then shall he speak unto them | in his | wrath : and  
 vex them | in his | sore dis- | pleasure.
- mf* 6 Yet have I | set my | King : upon my | holy | hill of | Sion.
- 7 I will preach the law \* whereof the Lord hath said | unto |  
me : Thou art my Son \* this day have | I be- | gotten |  
thee.
- 8 Desire of me \* and I shall give thee the heathen for |  
thine in- | heritance : and the utmost parts of the  
earth for | thy pos- | session.
- 9 Thou shalt bruise them with a | rod of | iron : and break  
them in pieces | like a | potter's | vessel.
- 10 Be wise now therefore | O ye | kings : be learn-ed ye that are |  
judges | of the | earth.
- 11 Serve the | Lord in | fear : and rejoice | unto | him with |  
reverence.
- 12 Kiss the Son lest he be angry \* and so ye perish from the |  
right | way : if his wrath be kindled (yea but a  
little) \* bless-ed are all they that | put their | trust in |  
him.

GLOBIA.











**BOUND**

**DEC 2 1948**

**UNIV. OF MICH.  
LIBRARY**

UNIVERSITY OF MICHIGAN



3 9015 00971 3234

